# THE JOURNAL
OF
# THE MUSIC ACADEMY
MADRAS

DEVOTED TO THE ADVANCEMENT OF THE SCIENCE AND ART OF MUSIC

Vol. L 1979

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

**" I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun; (but) where my bhaktas sing, there be I, Narada ! "**

Edited by

T. S. PARTHASARATHY

1980

The Music Academy Madras

**306, Mowbray's Road, Madras - 600 014**

Annual Subscription - Rs. 12 : Foreign $ 3·00

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# OURSELVES

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# THE 52ND MADRAS MUSIC CONFERENCE
# OFFICIAL REPORT

## THE OPENING DAY

## 21st December, 1978

The 52nd Annual Conference of the Music Academy, Madras, was held in the T. T. Krishnamachari Auditorium, in the premises of the Academy, 306, Mowbray's Road, Madras, from the 21st December 1978 to 1st January 1979. The Conference was presided over by Dr. Balamurali Krishna.

The Hon'ble Thiru M. G. Ramachandran, Chief Minister of Tamil Nadu, inaugurated the Conference.

The Inaugural function began with a prayer by Smt. Mani Krishnaswamy.

Sri T. V. Rajagopalan, Secretary, read the messages received from prominent persons all over India for the success of the Conference.

The President of the Academy, Sri K. R. Sundaram Iyer, welcomed the distinguished guests, members of the Academy and the public.

An English summary of his welcome address in Tamil is published below. The Tamil original has been printed elsewhere in this issue.

"I extend a hearty welcome to our Hon'ble Chief Minister Thiru M. G. Ramachandran, and also to Dr. Balamurali Krishna, musicians and rasikas assembled here, to members of the Music Academy and members of the Experts' Committee.

We deem it a great honour that our Chief Minister has agreed to inaugurate this Conference amidst his multifarious responsibilities. This gesture shows his deep interest and appreciation of the services being rendered by the Music Academy to the cause of music for the past 52 years.

Dramas and films occupy a unique place in our cultural life. Our Chief Minister reached Himalayan heights in these two fields and his achievements have been appreciated by lakhs of people. As the Chief Minister of Tamil Nadu, he has taken effective steps to put down corruption and has been ceaselessly working to give the common man a fair deal.

I welcome Dr. Balamurali Krishna, the renowned musician who has been brought up from his seventh year in an atmosphere of music. He occupies a unique place in the hearts of thousands of music lovers in this country and overseas. He has been a performing musician for the past 42 years. I am sure that under his presidentship, this 52nd Conference will function in a fruitful manner.

The Music Academy has been continuously striving to maintain high standards in the fields of music and dance. We are also formulating various schemes from time to time to encourage musicians and other artistes. The Academy has been conducting mid-year series of concerts to encourage young and promising musicians.

In this connection, I wish to mention before you an impression which has been gathering in my mind for some time. Our ancestors have said that music can move even beasts and inanimate objects. But I feel greatly concerned that pop music, which is now attracting the younger generation, should not be permitted to affect our classical music in the future. We have arranged a special meeting of musicians and rasikas on December 31, to explore methods of attracting our youngsters by arranging light classical music performances. Vidwan Lalgudi Jayaraman, our renowned violinist, recently wrote about this subject to Dr. Raghavan, our secretary. I feel that the meeting mentioned by me will be able to work out a scheme for making classical music attractive to our younger generation.

The Academy arranges music competitions every year and a number of music lovers and other prominent persons have made endowments for giving awards to successful candidates.

The late Raja Sir Annamalai Chettiar had endowed an award of Rs, 500/- to a student of our Teachers' College of Music who stood first in the Govt. Music examinations. I have great pleasure

in announcing, with our gratitude, that Dr. Raja Sir M. A. Muthiah Chettiar has made an endowment of Rs. 25,000/- from which an interest of Rs. 3,000/- will be available to us for giving away the above award.

The Academy has also decided that from the next year onwards, two young and promising musicians would be trained in the Gurukula method. I have pleasure in announcing that Sri C. V. Narasimhan, former Under-Secretary General of the United Nations, music lover and musician, has come forward to give an amount of Rs. 200/- per month to each of these students in the name of his Guru Sangita Kalanidhi Sri Musiri Subramania Iyer.

I again welcome all of you and request Dr. V. Raghavan to read the welcome address to our Hon'ble Chief Minister ".

Dr. V. Raghavan Secretary, then presented to Thiru M. G. Ramachandran, the following welcome address in Tamil which is printed elsewhere in this issue. An English summary of it is furnished below.

" We are deeply grateful to you for so kindly agreeing to inaugurate this 52nd Music Conference of the Music Academy and the Music Festival. Your ready consent to perform this pleasant function in the midst of your numerous activities shows your abiding interest in our fine arts.

As an actor, you reached unique heights and in your public life, you have, as Chief Minister of this State, ushered in an administration known for its integrity and fairness.

Apart from constructive activities like the eradication of corruption, introduction of prohibition etc., the policies formulated by you for the maintenance of our ancient temples and encouragement to our fine arts, have given great confidence to institutions like the Music Academy.

It is not possible to describe, in a few minutes, the services rendered by this Academy to music during the past 52 years. When this Academy was started, there were only a few Sabhas in Madras which were arranging concerts. This Academy has many achievements to its credit in the fields of research, teaching of music, publication of musical treatises and codification of Raga-Lakshanas. The Academy was able to achieve all these in the

pre-Independent days without State help. But today, the Annual Conference and Music Festival of this Academy are treated as unique events by musicians and music lovers not only in India but throughout the world.

We have built a costly auditorium with excellent acoustic properties. But for conducting our Conferencs, research and music classes, we have planned to build an annexe to the main auditorium and we are awaiting a final decision in this respect. The Central Government has given us a grant of Rs. 1,00,000/- and we hope to get financial assistance from other sources also. We now request you to inaugurate this 52nd Conference of our Academy."

Thiru M. G. Ramachandran, delivered his inaugural address in Tamil and it is printed elsewhere in this issue. An English summary is furnished below:

"I offer my respects to all Vidvans, Vidushis and music lovers assembled here for the inauguration of the fifty-second Conference of the Madras Music Academy. The Academy has invited me to inaugurate this Conference and music festival, but it is really you, who will be inaugurating this function. This is like inviting a Minister to inaugurate the pulling of a temple car. The Minister will merely touch the heavy ropes and the devotees present there will then pull the car and bring it to its destination. Similarly, I take part in this function as a mere lover of music.

I feel that this honour has been done to me not only because I am the Chief Minister of Tamil Nadu, but because I am also a rasika and a lover of music, drama and other fine arts.

The Music Academy is celebrating its fifty-second festival this year. The total of the two digits of the number fifty-two is seven, and music is born from seven notes. This Conference is therefore closely associated with music.

Our ancestors described God Himself as the embodiment of music and the object of music. Worshipping God through music was called Nadopasana. The musician merges with the sruti and the listeners merge with the musician. Tears flow when the music touches our heart. There is no room for any disunity or dissension in the field of music.

Nadopasana is also called Nada Yoga. Poet Bharati has sung about the wonderful effect of Nada or sound on the human ear. Karnatic music is our traditional music which takes us to the sacred sphere of Nada. Music with us is a way of life. The mother sings a lullaby to put the child to sleep in the cradle. Special songs are sung while playing various games. Unique songs called Kavadi Chindus were composed when devotees carried Kavadis to temples. Tamil literature mentions Panars who used to sing with their Yazh before kings and receive handsome rewards.

The Nagaswaram is an indispensable instrument in temples. Our ancestors ear-marked it for auspicious occasions. The Silappadhikaram is a mine of information on music and dance. Bharatanatyam was formerly being danced by a particular community but now it is the common property of all art lovers. It is said that even animals and birds are moved by the sweetness of music.

Periyazhvar describes in one of his verses how the magic flute of Krishna caused ecstasy not only among the Gopis but also among the deer and the peacocks of Brindavan. A Tamil ahaval describes Nada as the three arts, the three letters, the three gunas and the three worlds.

In accordance with this principle of threes, the three murtis of Karnatic music were Tyagaraja, Dikshitar and Syama Sastri, all of whom belonged to Tiruvarur. But they now belong to the whole world of music. Music lovers in far away United States have taken to our music. Srimati M. S. Subbulakshmi's music melted the heart of Gandhiji and the same music was praised by members of the United Nations.

The Cheras, Cholas and Pandyas laid the foundations for the unique culture of Tamil Nadu and similarly the Trimurtis gave body and shape to our music by composing kritis. But these kritis are in Sanskrit and Telugu and although we relish their beauty, our enjoyment will be more if we understand their meaning. When we listen to the songs of Papanasam Sivan, who was known as the 'Tamil Tyagayya', and those of Harikesanallur Muthayya Bhagavatar, Gopalakrishna Bharati and Muthu Tandavar, we appreciate both the melody and the meaning of the sahitya.

Some people appear to fear that if songs are composed in Tamil, the music might suffer. The Tamil language is not inferior to any language in the world. The Pasurams composed by the Alvars and the Tevaram of the Nayanmars, are excellent songs with a divine aura about them.

The learned Sri Embar Vijayaraghavacharyar has said that the Divya Prabandham is as sacred as the Sanskrit Vedas. Nammalvar's songs are called the Tamil Veda and Tirumangai Alvar's songs, its six angas and the songs of the other eight Alvars as the upangas.

Although music transcends language, a musician is able to understand the meaning of songs if they are in his mother-tongue and he sings them with bhava. Srimati K. B. Sundarambal and Srimati D. K. Pattammal sing Tamil songs with great emphasis on the words. I have heard Dr. Balamurali Krishna sing Telugu songs with great feeling. Music must aid the development of languages.

The term Nadabrahma signifies the importance of sound. Swara, sruti and raga are the three aspects of sound. The Prabandham and Tevaram are composed in Panns and their equivalent ragas have been discovered by research. The following are examples:

| *Pann* | *Raga* |
|---|---|
| Indalam | Malavagowla |
| Takkesi | Kambhoji |
| Kausikam | Bhairavi |
| Kurinji | Harikambhoji |

If this research is continued, we can find the equivalents of all Tamil Panns.

Ardent practice is necessary to sing Karnatic music correctly without deviating from the sruti and the tala. The musician should be a devoted person. Many ragas have feminine names like Kalyani, Bhairavi, Nilambari, Jaganmohini and Vasanta. What may be the reason for this? The child's first contact with music starts with the lullaby which is sung by the mother.

Music reduces the many tensions that we undergo in our daily life. The song "Tunbam nerkaiyil" by poet Bharatidasan explains this.

The songs of Gopalakrishna Bharati and Mahakavi Bharatiyar are beautiful creations. Vedanayakam Pillai of Mayuram was another great composer.

I started my life in a dramatic troupe which gave importance to music. In those days plays like 'Sampurna Ramayanam', 'Maha Bharatam', 'Satyavan Savitri' and 'Nandanar' gave prominence to songs rather than to dialogues. Singers like S. G. Kittappa, K. B. Sundarambal and Subbiah Bhagavatar fascinated the audience by their music. In my professional life I acquired a taste for music although I did not become a musician myself.

I always encouraged film songs being composed in classical Karnatic ragas. Nowadays many people complain that classical music has been relegated to the background and film songs are being composed in cheap tunes in the name of light music. In the olden days many films were successful because of their classical tunes and one can never forget how well Tyagaraja Bhagavatar sang the songs composed by Papanasam Sivan.

Even today some film producers are trying to introduce classical music in films. But the fact remains that even in Western countries the interest in classical music is declining and people are taking to 'pop music'. We should watch this trend carefully.

Arts can survive only if they are kept alive and not allowed to stagnate. This applies to music also. Nowadays people lead a fast life and have no leisure to enjoy our arts in peace. Formerly geniuses like Rajaratnam Pillai used to play a raga on the nagaswaram the whole night. Today an average concert lasts for three hours and a radio concert only one and a half hours. A concert is often split into two halves. The Television provides only 45 minutes for concerts. Listeners want good music to be provided in a short time and this is why light music is popular among our younger generation.

This Academy is serving classical music in many ways. It conducts music festivals and runs a College for music. I hope that

its authorities will consider my suggestions and render still better service to music. Many young Vidvans have come into the field and need encouragement. They should not be allowed to get frustrated for want of opportunities. They should be given chances to sing in the evening concerts usually reserved for senior Vidvans.

Dr. Balamurali Krishna, who is being honoured this year, is a prodigy who acquired fame even in his boyhood. He has rendered yeoman service to the conduct of the Tyagaraja festival at Tiruvaiyaru. I commend his anxiety to encourage promising young musicians.

The Tamil word 'Pan-padu', which means 'culture' can be split to mean 'sing a Pann'. Culture was the keynote of the life of Perarignar Anna. As a follower of his teachings, I express my gratitude to all those who gave me this opportunity".

## VOTE OF THANKS

Sri V. K. Ramaswamy Mudaliar, Trustee, proposed a vote of thanks.

## ELECTION OF THE PRESIDENT

Duly proposed and seconded by members of the Experts' Committee, Dr. Balamurali Krishna was elected as the President of the 52nd Conference. He then delivered the following Presidental address:

# PRESIDENTIAL ADDRESS

OF

## DR. BALAMURALI KRISHNA

Hon'ble Chief Minister of Tamil Nadu Thiru M. G. Ramachandran, Respected President of the Music Academy Sri K. R. Sundaram Iyer, Ladies and Gentlemen!

I deem it a great honour to have been considered worthy by the Experts' Committee to be chosen as President of this, the 52nd Conference of the Music Academy. I am deeply conscious of the awe-inspiring line up of great exponents of Carnatic music on whom this unique honour has been conferred in yester years. I myself have been undoubtedly, along with several of you, a reverent and keen listener to the eloquent words of sagacity and wisdom that have marked the Presidential addresses of my worthy predecessors. Most of them had been conferred this great honour in the twilight of their long and illustrious career. This had enabled them to recount the glories of the golden age of Carnatic music, which, in the opinion of many, is fading, and to extoll the glories of ancient systems of learning and tradition in musical performance. I have the dubious honour of being a relatively young recipient of the honour even though I am in a position to look back over forty years of my career as a performing artist and to share with you the lessons that I feel worthy of learning from this long experience. I feel particularly pleased to look ahead to the future and to share with you some of my reflections on where Carnatic music is heading in the next few years. In this exercise, I am undoubtedly fettered by the deep roots in tradition that my long years of association with Carnatic music has bound me with but at the same time my somewhat inquisitive and exploratory mind prevents my getting bogged down in the quagmire of the 'old is gold' syndrome. May I therefore crave the indulgence of all of you in this, my essay into the unravelled and unexplored vistas of Carnatic music.

No doubt, tradition is the basis of all human achievements. But the music should not become a museum piece by rigidly adhering to tradition alone. Tradition is the very substance from which one creates and progresses; but traditionalism is a barrier placed on progress in the name of what is obsolete. Change is

however inevitable whether one likes it or not. Without invention there cannot be progress and therefore a judicious interplay of tradition and invention is necessary to develop good music. It is well known that the existing tradition of our Carnatic music is only the sampradaya of the recent past. One cannot sing or play as it was sung or played some 100 years ago or even fifty years back. Thus the concept of tradition is a dynamic factor. Though tradition and change are opposite factors, the change is more powerful and influences tradition to change with the ages.

The basic concept of music may be said to be " Vamsabhivrud-dhi". 'Vamsa' is bamboo which has many branches and ever evolving and developing. Perhaps this may be the reason to picturise Lord Sri Krishna with Vamsee, the flute, to signify that evolution and development in music is a continuous process. The word tradition itself may be humorously defined as Tree + addition = Tradition - a tree with many additional branches.

Today in the field of music, there are principally three groups:—

1. Performers of the present day.

2. Performers who call themselves as traditionlists.

3. Musicologists.

Musicologists are concerned mainly with finding out theories and collecting valuable information about the history of music. The performers who call themselves traditionalists believe only in the music of the past generation. They face a critical dilemma—an inability to cope up with the present day tendencies in music and incapacity to go back to the past generation. Present day performers are exposed to the criticisms of the traditionalists but supported more by the public. It would give great pleasure for the present day artists if the traditionalists change their attitude and come forward to appreciate anything that is good in the performers of today. Anything outside the beaten track should not be frowned upon by traditionalists as not conforming to sampradaya and hide-bound tradition. Were the great past masters of Carnatic music late Sri Ariyakkudi Ramanuja Iyengar and late Sri Maharajapuram Viswanatha Iyer etc., singing alike? Which tradition were they following? The tradition is only the style of Carnatic music. Each artist is presenting the music in his or her own style and this individuality establishes a style for every performer. The creative

musician nurtures the growth of music in all dimensions by adding new elements to the art. The great art comes mostly from non-conformists.

The general audience for classical music has greatly increased which is a welcome change but this has brought with it a number of problems and responsibilities for the performing artists. The integrity of the art should be well guarded by the artist. The performers are called upon to sing or play in a number of different situations with different types of audience in addition to regular concerts. This environment tempts the young artists to develop their own style of performing before reaching the stage of musical maturity. The creation and innovation of the artists should never be at the cost of abandoning our great musical tradition; they should be within the framework of the style of Carnatic music. The young musician should not, as it often happens, copy either his own teacher or any other famous artist. The individuality should be developed which is in essence a re-integrating process. This is the invaluable advice given by my esteemed Guru Late "Gayaka-sarvabhauma" Sri Parupalli Ramakrishnayya Pantulu. From what one learns from his Guru, one should with his own intelligence and hardwork make a synthesis into something new. He must either consummate a tradition or initiate another, either do what has already been done in a better way or do something entirely new. There is no short cut for achieving greatness or fame in any art, and it is a very slow and difficult process which demands first of all proper training, intelligence and above all a long and sustained endeavour.

Nowadays, the general musical knowledge of the public has very much improved and very few listeners can be hoodwinked by the musician performing mere acrobatics. Where there were 100 Vidwans trained in Gurukula tradition, there are 500 to-day who have successfully come out from conservatories. Most of the young artists of today are performing in an above average level and so to attain name and fame, one is compelled to improve one's technical brilliance and the art of presentation to a great extent to face the modern situation. The artists are also more subject to praise as well as criticism owing to the popularity of the listening public. There is a tendency now in Rasikas to support and boost a particular artist to the highest pedestal and condemn the rest of the artists by criticising them very adversely. This unhealthy attitude

of the Rasikas should be completely erased by the artists alone by discouraging this attitude of their Rasikas. The artists themselves should learn to respect and appreciate their colleagues. Criticisms are necessary but should always be for constructive purposes.

The merits of the time-honoured Gurukula system can never be challenged but since the times are changing, it finds difficult to meet the demands of the public and so music conservatories have a great responsibility to train the students of music in a proper way. The syllabus, methods of teaching, examination and evaluation systems of the present day need modification. After the successful completion of the course in a conservatory, the person should decide whether he prefers to become a performing artist or a musicologist. According to his preference, he should specialise at least for five years under an able Guru to understand the techniques of presentation and interpretation of music which is something more than merely learning the technicalities of music if he wants to be a performing artist; and if one likes to be a musicologist, he can pursue his studies further and do research under able guidance in a conservatory.

New experiments may be conducted in Carnatic music by musicologists as well as by musicians provided the experiments neither change nor affect the nature of Carnatic music. Innumerable new ragas, the 'Jawab-Sawal' which is a dialogue between the the artist and the accompanists, the violin and the mridangam in Swarakalpana. I took some initiative in this line; it is followed today by both South Indian and North Indian artists in their performances. Pallavis in complicated talas and last but not least the orchestral music in Carnatic music, can be experimented successfully. Here I wish to express my sincere thanks to our Hon'ble Chief Minister of Tamil Nadu Sri M. G. Ramachandran, for having instituted awards for talent promotion in musicians for creating new ragas and new musical forms and I also wish that the awards should be given wherever talent is found. Performers of classical type of Carnatic music may try to compose melodies for film music based on the ragas of Carnatic music which will be a praiseworthy change and the films which are the most effective mass-media can introduce tunes based on Carnatic music in the songs and thereby improve the taste of the public by training their ears to appreciate classical music.

The music Sabhas, Press, Radio and T. V. play a major role in maintaining the standard of music. The Sabhas should encourage

the deserving young artists but not by degrading the art by getting monetary help from them. Biased reviews with destructive criticism from the Press, and sub-standard musical broadcasts from the Radio and T. V. should be averted. Listeners should attend in large numbers the performances of budding artists to encourage them. Nowadays tape-recording of the performances of the artists when they perform in Sabhas and broadcast from AIR or T. V. has become a fashion. I believe that many people are commercialising these recordings. Those who want to commercialise or get profit out of that, should give a certain percentage of the profit to the artists also.

A few suggestions have been made for improving one's talent but apart from all human efforts, the grace of the Almighty is the vital factor for any achievement. I conclude by praying to Sadguru Sri Tyagaraja for the welfare of all musicians and Rasikas, and I dedicate this distinguished honour you have done me to my Guru parampara, to Sri Sadguru Tyagaraja, Manambuchavadi Sri Venkatasubbiah, Sri Dakshinamoorthy Sastri, and my revered Guru Parupalli Sri Ramakrishnyya Pantulu."

The presidential address was followed by a vocal concert by Vidwan K. V. Narayanaswami and party.

# Tamil Text of the Welcome Address

BY SRI K. R. SUNDARAM IYER

PRESIDENT, MUSIC ACADEMY

21-12-1978

மாண்புமிகு முதலமைச்சர் அவர்களே, பிரபல சங்கீத வித்வான் டாக்டர் பாலமுரளி கிருஷ்ண அவர்களே, சங்கீத வித்வான்களே, விதுஷிகளே, ரசிகப் பெருமக்களே, எங்கள் அழைப்புக்கு இணங்கி இங்கு வந்திருக்கும் பெரியோர்களே, தாய்மார்களே, அகாடமி அங்கத்தினர்களே, நிபுணர் குழு அங்கத்தினர்களே, எல்லோருக்கும் என்னுடைய வணக்கத்தையும் மனமார்ந்த வரவேற்பையும் சமர்ப்பிக்கிறேன்.

இந்த 52-வது சங்கீத வித்வத் சபை மாநாட்டைத் திறக்க எங்கள் வேண்டுகோளுக்கிணங்கி, நமது முதலமைச்சர் ஒத்துக் கொண்டதில் நாங்கள் பெருமைப்படுகிறோம். சங்கீத வித்வத்சபை நிர்வாகக் குழு உறுப்பினர்களும், நானும் பெரு மகிழ்ச்சியுடன் வரவேற்கிறோம்.

அரசியலில் பல முக்கியமான பிரச்சினைகள் நாள்தோறும் தாமே நேரில் கவனிக்க வேண்டிய நிலையிலும்கூட, இன்று இங்கு நமது முதல் அமைச்சர் வந்திருப்பதில், நாங்கள் சங்கீதம், கலை இவைகளுக்கு, கடந்த 52-ஆண்டுகளாகச் செய்து வரும் ஒரு மாபெரும் சேவைக்கு மகத்தான ஊக்கத்தைத் தருகிறது என்பதை நான் இங்கு தெரிவித்துக்கொள்கிறேன்.

நாடகம், திரைப்படங்களுக்கு எல்லாம் நமது கலாச்சாரத்தை ஒட்டிய ஒரு தனி இடம் இருக்கிறது. நமது முதல்வர் திரு. எம். ஜி. ராமசந்திரன் அவர்கள் அவைகளில் மனப்பூர்வமான ஈடுபாடு கொண்டு லட்சக்கணக்கான மக்களால் பாராட்டப்பட்டு, பல ஆண்டுகளாக முற்றிலும் சிறப்பான, இமயம் போன்ற மகோன்னதமான இடத்தை அடைந்திருக்கிறார். தவிரவும், நம் தமிழகத்தில் லஞ்சம், ஊழல்களை ஒழித்து ஏழை மக்களுக்கு ஒரு நல்வாழ்வு கிட்ட வேண்டுமென்று சிறிதும் தன்னலமில்லாமல் அவர் எடுத்துக்கொண்டுள்ள வேள்வியில் மேலும் மேலும் வெற்றி காண வேண்டுமென்று கடவுளைப் பிரார்த்திக்கிறேன்.

இந்த மாநாட்டுக்குத் தலைமை தாங்கவிருக்கும் பிரபல சங்கீத வித்வான் டாக்டர் பாலமுரளி கிருஷ்ணா அவர்களை, இங்கு கூடியிருக்கும் எல்லோர் சார்பிலும், மனமார மகிழ்ச்சியுடன் வரவேற்கிறேன். தம்முடைய 7-வது வயதிலிருந்தே சங்கீதப் பின்னணியிலேயே வளர்ந்து, நல்ல சீரான முறையில் பயின்று, இன்று ஆயிரக்கணக்கான மக்களை நம் நாடு முழுவதும், ஏன், மேல் நாடுகளிலும் கூட, பல கச்சேரிகள் செய்து, ரசிகர்கள் இதயத்தில் ஒரு தனியிடம் பெற்றிருக்கிறார் என்று சொல்வது மிகையாகாது.

அவர்கள் 42 ஆண்டுகளுக்கு முன்பிருந்தே மேடைக் கச்சேரியில் ஈடுபட்டு வந்திருக்கிறார் என்பதை ஞாபகப்படுத்துகிறேன். இந்தாண்டின் மாநாடு, அவர் தலைமையில் உற்சாகத்துடனும், சீரான முறையிலும் நமது கலை வளர்ச்சிக்குப் பயனளிப்பதாகவும் அமைய வேண்டும் என்று பிரார்த்திக்கிறேன்.

ம்யூசிக் அகாடமி ஸ்தாபனம் இடைவிடாது நமது இசை, நாட்டியம், முதலிய கலைகளுக்குத் தொண்டாற்றி வருகிறது. இன்னும் பலவகைகளில் இக்கலைகளின் தரம் குறையாமல் பாதுகாக்க, தளராத முயற்சி எடுத்துக் கொண்டிருக்கும் நமது வித்வான்களுக்கும் விதுஷிகளுக்கும் எந்தெந்த வகையிலெல்லாம் ஊக்கம் அளிக்கலாம் என்பதற்காகப் பல திட்டங்களை வகுத்து, மேலும் தொடர்ந்து இப்பணியைச் செய்து கொண்டேயிருக்கும் என்பது என் நம்பிக்கை. முக்கியமாக இதை அனுசரித்து கடந்த மூன்று ஆண்டுகளாக, ஆண்டு மத்தியில் 7 நாட்கள் கொண்ட நான்கு இசை விழாக்கள் நடத்தி வருகிறது. இதனால் பல இளம் வித்வான்கள் பயன் அடைந்திருக்கிறார்கள்.

என் மனத்தில் சில நாட்களாக இருந்துவரும் ஒரு எண்ணத்தை வித்வான்கள், விதுஷிகள், ரசிகர்கள், எல்லோருக்கும் தெரிவித்துக் கொள்ள விரும்புகிறேன்.

அதாவது: விலங்குகளையும், அசையாப் பொருள்களையும் ஈர்க்கக் கூடிய ஒரு தன்மை நம் இசைக்கு உண்டென்று நமது மூதாதையர்கள் கண்கூடாகக் கண்டறிந்து நமக்கும் எடுத்துக் காட்டியிருக்கிறார்கள்.

இந்நிலைமையில் நம் பண்பாட்டிற்குப் பொருத்தமில்லாத Pop-Music போன்றவை தலைகாட்டி நம் இளைஞர் சமூகத்தைப் பீடித்திருப்பதை நாம் எப்படி சமாளிக்கபோகிறோம், எந்த வகையில் நம் உயர்ந்த, பண்பாட்டுடன் கூடிய இசையில், நமது இளைஞர்களைத் தொடர்த்து ஈடுபடச் செய்ய வழிகளைக் கண்டுபிடிக்கப்போகிறோம் என்பது ஒரு முக்கியமானபிரச்சினை

எளிய சாஸ்திரீய சங்கீதம் (Light Classical Music) எவ்வாறு திகழ வேண்டும், அதன் மூலம் நம் இசையில் இளைஞர்களை எந்த வகையிலெல்லாம் ஆர்வத்துடன் ஈடுபட வைக்க இயலும் போன்ற பல பிரச்சினைகளை ஆலோசிக்க வித்வான்கள், விதுஷிகள், ரசிகர்கள், அகாடமி நிர்வாகிகள் அங்கத்தினர்கள் கொண்ட ஒரு கூட்டம் டிசம்பர் 31ந் தேதி காலையில் நடைபெற ஏற்பாடு செய்திருக்கிறோம்.

இதன் அவசியத்தை எடுத்துக்காட்டி பிரபல வயலின் வித்வான் லால்குடி திரு ஜயராமன் அவர்கள் அகாடமி காரியதரிசி டாக்டர் ராகவனுக்கு ஒரு கடிதம் எழுதியிருப்பதை நான் பெரிதும் பாராட்டுகிறேன். இந்தக் கூட்டத்தின் விளைவாக நம் இசையிலேயே இளைஞர்கள் ரசனையை அமோகமான அளவில் வளர்ச்சி செய்வதற்கு ஒரு திட்டம் உருவாக்க முடியும் என்றும் எண்ணுகிறேன். முக்கியமாக நம் பெரியோர்கள், பட்டினத்தார், ராமலிங்க சுவாமிகள், தாயுமானவர், அருணகிரிநாதர், வேதநாயகம் பிள்ளை, பாரதியார், பாபநாசம் சிவன் போன்றவர்கள் மனமார நெகிழ்ந்து, மனிதனுடைய இயற்கையான நல்ல தன்மைகளை ஓங்கி வளரச் செய்யும் வகையில் பாடியிருக்கிறார்கள். நல்ல இசை மூலமாக அவர்களுடைய கருத்துக்களை உபயோகிக்க வழி செய்தால் நாம் வெற்றி காண்போமென்பதில் சந்தேகமில்லை.

அகாடமியின் சார்பில் ஆண்டுதோறும் இசைப்போட்டிகள் நடந்து வருகின்றன. சங்கீத வித்வான்களுக்கும், இசைப் போட்டியில் வெற்றி பெற்றோர்க்கும் பரிசுகள் கொடுக்கப் பல சங்கீத ரசிகர்களும், பிரமுகர்களும் சாச்வத நிதி ஏற்படுத்தியிருக்கிறார்கள். இந்த நிதியின் வட்டியிலிருந்து பல பரிசுகள் பல்லாண்டுகளாக வழங்கப்பட்டு வருகின்றன.

அமரர் ராஜா சர் அண்ணாமலை செட்டியார் அவர்கள் அகாடமி நடத்திவரும் ஆசிரியர் இசைக் கல்லூரி (Teachers College of Music) மாணவர்களில், அரசாங்கப் பரீட்சைகளில் முதலாவதாகத் தேர்ச்சி பெறும் மாணவ/மாணவிகளுக்குப் பரிசளிக்க ரூ. 500/- வழங்கியிருந்தார்கள். அகாடமி ஆரம்பத்திலிருந்து பல ஆண்டுகள் வரை இதுதான் ஒரே சாச்வத நிதியாக இருந்து வந்தது. இப்பொழுது எங்களது வேண்டுகோளுக்கு இணங்கி, டாக்டர் ராஜா சர் M. A. முத்தையய செட்டியார் அவர்கள் ரூ. 25,000/- அளித்து இந்த நிதியை ரூ. 3,000/-க்கு உயர்த்தியுள்ளார்கள் என்பதை மகிழ்ச்சியுடன் தெரிவித்துக்கொள்கிறேன். அவர்களுக்கு எங்கள் மனமார்ந்த நன்றி.

அடுத்த ஆண்டிலிருந்து, நல்ல சாரீர சம்பத்துடன், சங்கீத பாரம்பரியத்துடன் விளங்கும் இரண்டு இளைஞர்களுக்கு, இரண்டு

பெரிய சங்கீத வித்வான்களைக் கொண்டு, குருகுலவாசப்பாணியில் சங்கீதப் பயிற்சி அளிக்க, அகடெமி குழு திட்டமிட்டிருக்கிறது. அவ்வாறு தேர்ந்தெடுக்கப்பட்ட ஒவ்வொரு மாணவருக்கும் மாதம் ஒன்றுக்கு ரூ. 200/-உபகாரச் சம்பளம் கொடுக்கப்படும். இந்த வகைக்கு சங்கீத ரசிகரும், பாடகருமான ஐக்கிய நாடுகள் சபையின் முன்னுள் துணைக் காரியதரிசி திரு C.V. நரசிம்மன், தமது குரு சங்கீத கலாநிதி முசிறி சுப்ரமணிய அய்யர் அவர்களின் ஞாபகார்த்தமாக, மேற்படி இரண்டு மாணவர்களில் ஒருவருக்கு மாதம் ரூ. 200/-ஐஅளிக்கக்கூடிய நிதி ஏற்படுத்த முன் வந்திருக்கிறுர்கள் இந்த சாச்வத நிதியை ஏற்படுத்தும் வரை, வரும் ஆண்டுக்கு கொடுக்கவேண்டிய தொகையை இப்போது வழங்கி யிருக்கிறுர்சள் அவர்களுக்கும் எங்கள் மனமார்ந்த நன்றி.

உங்கள் எல்லோரையும் மறுபடியும் உளமார வருக வருக என்று வரவேற்று உங்கள் மேலான ஆதரவை சங்கீத வித்வத் சபைக்குத்தொடர்ந்து அளிக்குமாறு கேட்டுக்கொள்கிறேன்.

டாக்டர் வே. ராகவன் அவர்கள் இப்பொழுது வரவேற்புரையை நமது தமிழக முதல்அமைச்சர் அவர்களுக்கு வாசித்தளிப்பார்கள்.

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# Tamil Text of the Welcome Address Presented by the Music Academy

TO

## THE HON'BLE THIRU M. G. RAMACHANDRAN

*Chief Minister of Tamil Nadu*

வணக்கம், மேன்மை தகு தமிழரசு முதல்வர் திரு எம். ஜி. ராமசந்திரன் அவர்களே! எங்கள் அழைப்பிற்கு இணங்கி, எங்களுடைய இந்த 52-வது இசை மாநாட்டையும் அதையொட்டிய இசை விழாவையும் துவக்கி வைக்க வந்ததற்கு முதற்கண் எங்கள் மட்டற்ற மகிழ்ச்சி கலந்த நன்றியைத் தெரிவித்துக்கொள்கிறோம். ''அலை ஓய்ந்து குளிக்க முடியுமா?'' உங்களுக்கிருக்கும் இடைவிடா அலுவல்களுக்கிடையே நீங்கள் இங்கே வந்ததற்கு உங்களுக்கு இயற்கையாய் கலைகள்பாலுள்ள அன்பே காரணமாகும். எங்கள் மாநாடுகளை முன்னிருந்த தமிழக முதல்வர்களெல்லாம் வந்து துவக்கி வைத்திருக்கிறார்கள். நாங்கள் விரும்பிய உங்களுடைய வருகையில் மற்றொரு பொருத்தமும் தனித்த மகிழ்ச்சியும் ஏற்படுகிறது.

கலையிலேயே தோன்றிப் புகழ்பெற்று, உச்சியையடைந்த நீங்கள் பொது வாழ்க்கையிலும் அரசியலிலும் ஆர்வமும் தேர்ச்சியும் கொண்டு நம் தமிழக அரசின் முதல்வர் பதவியை ஏற்றுச் சீரான, நேர்மையான முறையில் இந்நாட்டின் நடைமுறைகளைப் பேணி வருகிறீர்கள்.

ஊழல் ஒழிப்பு, மதுவிலக்கு முதலிய திட்டங்கள் ஒருபுறமிருக்க, நம் பண்பாட்டிற்கும் வரலாற்றுச் சிறப்புக்களுக்கும் கலைகளுக்கும் உறைவிடமாய் இருந்துவரும் நம் பண்டைக் கோவில்களின் சரியான கண்காணிப்பிற்காக நீங்கள் வகுத்திருக்கும் வழிகளும் அவ்வப்போது வெளியிட்டுவரும் திட்டவட்டமான கருத்துக்களும் கலைஞர்களுக்கும் பண்பாட்டுத்துறைகளை வளர்த்துவரும் எங்களுடையது போன்ற ஸ்தாபனங்களுக்கும் பெரிய ஊக்கத்தையும் நம்பிக்கையையும் வலுப்படுத்துகின்றன.

ஐம்பத்திரண்டு ஆண்டுகளாக இந்த ஸங்கீத விவத் ஸபை பல்த் வேறு பகுதிகளில் ஆற்றியிருக்கும் தொண்டையும், செய்திருக்கும் ஸாதனைகளையும் ஒரு சில நிமிடங்களில் சொல்ல முடியாது. இந்த அகாடமி துவங்கியபொழுது இசையைக் கேட்டு அனுபவிக்க சில ஸபைகள் மட்டுமே இருந்தன. ஆராய்ச்சி, போதனைமுறை, இசை நூல் வெளியீடுகள், ராகங்களின் இலக்கணத் தொகுப்பு, பல்கலைக் கழகங் களில் இசைக்கலைக்கு இடம் ஏற்பாடு செய்தது,—இப்பணிகளெல்லாம் இந்த அகாடமியின் ஸாதனைகளாகும். இவை எல்லாம் சுதந்திரத் திற்கு முன்பே அரசாங்க உதவியில்லாமலே செய்த ஸாதனைகளாகும். இன்று வடநாடு, மேல்நாடுகள், கிழக்கிலும் மேற்கிலும் வழங்கும் இசை முறைகள், அவற்றுக்கும் நம் இசைக்கும் இருக்கும் தொடர்பு கள்,—இவ்வாறு விரிவடைந்து எங்கள் வருடாந்தர மாநாடு உலக இசை வட்டாரங்களில் முதலாம் புள்ளியாய் குறிக்கப்பட்டிருக்கிறது.

இசை விழாவிற்கான நாதக்கட்டான பெரிய கட்டிடத்தைப் பல லக்ஷங்கள் செலவு செய்து கட்டியிருக்கிறோம். ஆனால் மாநாடு, ஆராய்ச்சி, பள்ளிக்கூடம், வீணை நாட்டிய வகுப்புக்கள், நூல்நிலையம்,— இவற்றிற்கான தனி கட்டிடம் ஒன்றிற்கும் திட்டமிட்டு அதிகாரிகளின் முடிவான அனுமதியும் எதிர்பார்த்துக் கொண்டிருக்கிறோம். மத்ய சர்க்காரும் இதற்காக ஒரு லக்ஷம் ரூபாய் கொடுத்திருக்கிறார்கள் வேறு பல இடங்களிலிருந்தும் உதவி வரும் என்று நம்புகிறோம்.

இந்த எங்களுடைய 52-வது இசை மாநாட்டையும் விழாவையும் துவக்கி வைக்கும்படியாய் உங்களைக் கேட்டுக்கொள்கிறோம்.

சென்னை, இப்படிக்கு உங்களுடைய

*21—12—1978* ஸங்கீத வித்வத் ஸபை அன்பர்கள்

# Tamil Text of the Inaugural Address

BY

HON'BLE THIRU M. G. RAMACHANDRAN

*Chief Minister of Tamil Nadu*

சென்னை இசைக் கழகத்தின் தலைவர் அவர்களே! நிர்வாகிகளே ! இங்குக் கூடியுள்ள இசை வல்லுநர்களே!

இசையை வளர்ப்பதில் பேரார்வம் கொண்டு ஆதரவு நல்கும் பெரியோர்களே! தாய்க்குலமே! விருப்பு வெறுப்பின்றி இசைப் பேரறிஞர் களுக்கும் மக்களுக்கும் இடையில் நல்லதொரு தொடர்பேற்படுத்த அயராது உழைக்கும் இசைத் திறனாய்வாளர்களே!

உங்கள் அனைவருக்கும் முதற்கண் என்னுடைய நன்றி கலந்த வணக்கங்களைக் காணிக்கையாக்குகிறேன்.

இசைக் கலைக்குத் தொண்டு செய்யும் விற்பன்னர்களும் இசைக் கலையை இல்லத்தில் வளர்க்கும் தாய்மார்களும் நல்ல இசையை ரசனையுடன் பாராட்டிப் போற்றும் பெரியோர்களும் இங்கு இசை விழா வைத் தொடங்கி வைக்கக் கூடியிருக்கிறீர்கள்.

இத்தகைய மேலோர் குழுமிய அவையில் நிகழவிருக்கும் இசை விழாவைத் தொடங்கி வைக்குமாறு என்னை அழைத்திருக்கிறார்கள். ஆனால் இந்த விழாவைத் தொடங்கி வைப்பது உண்மையில் நானல்ல; நீங்கள்தான்!

இறைவனின் தேரை இழுப்பதற்காக, அவ்வூர் மரபுப்படி குறிப் பிட்ட ஒருவரையோ, அல்லது அமைச்சர் ஒருவரையோ, அழைப்பார் கள். அவரும் தேரின் வடத்தைத் தொடுவார். அதை ஒருவர் தூக்குவது கூட எளிதல்ல, ஊர்மக்கள் ஒன்று கூடித் தேரை இழுத்து, ஊர்வலம் சுற்றி மீண்டும் தேரை நிலைக்குக் கொண்டு வருவார்கள், ஆனால் ஏடுகளிலே வெளிவரும், ''அமைச்சர் அல்லது ஒரு பிரமுகர் தேரை இழுத்தார்'' என்று.

அதுபோல் உங்களில் ஒருவனாக, இசையை, இசை மேதைகளை ஆராதிக்கும் முதற்றொண்டனாக, இந்தப் பணியில் ஈடுபட வாய்ப் பளித்துள்ளீர்கள்.

தமிழகத்தின் முதல்வர் என்பதற்காக அல்லாது, இசை, இசை யோடு தொடர்பு கொண்ட நாடகம், மற்றும் நுண்கலைகள் ஆகியவற் றில் ஈடுபாடு கொண்ட ஒரு ரசிகன் என்ற முறையிலும் இந்த உயர்வு எனக்கு அளிக்கப்பட்டிருப்பதாகவே நான் கருதுகிறேன்.

இந்த இசைக் கழகம் பொன்விழாச் சிறப்புப் பெற்று, இப்பொழுது 52-வது விழாவை எட்டியிருக்கிறது.

52-என்ற எண்ணின் கூட்டுத் தொகை ஏழு

இசை ஏழு ஸ்வரங்களில் உண்டாவது.

ஆகையால் இந்த விழா இசையோடு எவ்வளவு நயமாக ஒட்டியிருக் கிறது என்பதை இதிலேயே உணர்ந்து நான் ரசிக்கிறேன்.

''ஏழிசையாய்—இசைப் பயனாய் நின்றவன்''

என்று நம் முன்னோர்கள் வழிபாட்டில் கூறியுள்ளார்கள். அந்த ஏழு இங்கேயும் இருக்கிறது.

நாத உபாசனை என்பார்கள் பெரியோர்கள். இசை மூலமாக இறைவழிபாடு செய்வது என்று அதற்குப் பொருள்.

இறை வழிபாடு என்றால் இறைமைக் குணங்களைக் கைக்கொண்டு அதன் வழிப்படுதல் என்றும் பொருள் கொள்ளலாம். மனிதன் மனித னாக வாழ்ந்தால் அவன் கடவுளின் வாரிசாகக் கருதப்படுவான். அந்த மனிதத் தன்மையை அடைவதற்குத் தன்னைப் போல் பிறரை நினைக் கும் குணம் தேவை. எல்லாம் ஒன்று என்ற எண்ணம் உண்டாக வேண்டும்.

இசை ஒன்றுதான் ''ஒன்ற'' வைக்கும் ஆற்றல் கொண்டது. பாடு கின்றவர் சுருதியோடு ஒன்றும் போது, மற்றவர்கள் அவரோடு ஒன்றி விடுகிறார்கள். சுருதி கொஞ்சம் கலைந்தால்கூட ஒன்றுகிற நிலே கலைந்துவிடும்.

உருகிப் பாடும்போது கண்களில் நீர் மல்குவதைக் காண்கிறோம். இது தனக்காக உகுக்கும் கண்ணீரல்ல. மற்றவருக்காக மற்றவரின் மனத்தில் நிலையான ஆனந்தத்தை ஏற்படுத்த உகுக்கின்ற கண்ணீர்!

''காதலாகிக் கசிந்து கண்ணீர் மல்கி''

என்ற செய்யுள் வரியை நாம் கேட்டிருக்கிறோம்.

கண்ணனைக் காதலனாக-சேவகனாக-சற்குருவாக- சீடனாக காதலியாகக் கூட பாவித்துப் பாடினார்கள். அந்த பாவம் அய்க்கிய மடைந்த ஆன்மாவின் புனித சங்கமத்தில் உருவாகும் உன்னத நிலை.

நாத உபாசனை (இசைவழிபாடு) இருக்கிறதே, இதில் எந்த வித மான பேதத்திற்கும் இடம் கிடையாது. மனம் உள்ளவர்களின் மனங் களையெல்லாம் ஈர்க்கும் ஆற்றல், அதாவது இசையவைக்கும் சக்தி கொண்டது அந்த இசை.

நாத உபாசனை என்று சொல்வதோடு—

'நாதயோகம்' என்றும் சொல்வார்கள்.

''பூதங்கள் ஒத்துப்

புதுமை தரல் விந்தையெனில்

நாதங்கள் சேரும்

நயத்தினுக்கு ஈடாமோ''

என்றார் பாரதியார்.

நாதங்கள் சேரும் நயம் தான் நாத யோகம்.

அத்தகைய புனிதமான பேரானந்த மண்டலத்திற்கு நம்மை அழைத்துப் போகும் நல்லிசை—மரபுவழி இசையாகும்; அதாவது கரு நாடக சங்கீதமாகும்.

பொதுவாக—இசை நம்முடைய தமிழ்க் குடும்பங்களில் ஒன்றிப் போன ஓர் அம்சம் ஆகும். சின்னஞ் சிறு குழந்தையைத் தூங்கவைக்க, தாய் குழந்தையைத் தொட்டிலில் போட்டுத் தாலாட்டுப் பாடுவது வழக்கம்.

அம்மானை ஆடுவதற்கு ஒருவகைப் பாட்டு-இசையும் பந்தாடு வதற்கு இன்னொரு வகைப் பாட்டு இசையும் இருந்தன. காவடி யாட்டத்திற்கும் இறை வழிபாட்டுக்கும் சந்தமும் உருக்கமும் கொண்ட இசையை நம்முடைய தமிழ்க் குடும்பங்களில் பின்பற்றினார்கள்.

அக்கால இலக்கியத்தைப் பார்த்தாலும் இசையினுடைய முக்கியத் துவம் நமக்குப் புலப்படுகிறது. அன்று வாழ்ந்த பாணர்கள், மன்னர் களைக் கண்டு யாழ் மீட்டி, இசை பாடித் தம் திறமைக்கு ஏற்ப அன் பாகப் பொன்னும் மணியும் பெற்று வீடு திரும்புவார்களாம்.

வழியிலே பாலை நிலங்கள், காடுகள், ஆகியவற்றைக் கடந்து வரும்போது—அவர்களைக் கள்ளர்கள் வழிமறித்துக் கொள்ளையடிக்க முயலுவார்களாம். அந்தப் பாணர்கள் இனிமையான பாடல்களைப் பாடி, அந்தக் கள்ளர்களையும் மயக்கி, அவர்களிடமிருந்து தப்பித்துச் சென்றுவிடுவார்களாம்.

கோவில்களில் மங்கல விழாக்களில் நாதசுரம் இசைப்பது தமிழர் களுடைய வழக்கமாக இருந்து வந்திருக்கிறது. இந்த நாதசுரம் மங்கல விழாவுக்கே உரியது.

மங்கல இசைக்கு என்று தனியாகவும், மற்றைய நிலையை வெளிப் படுத்த வேறு வகையாகவும் வாத்தியங்களை வகுத்துக் கையாண்டவர் கள் நம் மூதாதையர்கள்.

அக்காலத்திலிருந்து நாட்டியம் தனிச் சிறப்புப் பெற்று வந்திருக் கிறது! இசை, காதால் கேட்டு அனுபவிப்பது, நாட்டியமோ கண்ணால் பார்த்தும் காதால் கேட்டும் அனுபவிப்பது!

தமிழ் நூலான சிலப்பதிகாரத்தில் இசையையும் நாட்டியத்தையும் பற்றிய எண்ணற்ற விசேடக் குறிப்புகள் கூறப்பட்டுள்ளன. நாட்டியம் மகேசனைத் தொழுவதற்கும் மன்னர்களை மகிழ்விப்பதற்கும் பயன் பட்டது. நாட்டியமாடுவதற்கென்றே ஒரு பகுதியினர் இருந்த காலம் அது. பிற்காலத்தில் அந்த அற்புதக் கலை எல்லோருக்கும் பொதுவாகப் பரவி, இன்னார்தான் ஆடவேண்டும் என்ற நிலை மாறி, ஆடற்கலையில் வல்லவர்களாக எல்லோருமே ஆகலாம் என்ற அளவுக்கு, விரிவடைந்திருக்கிறது.

இதற்குக் காரணம் என்ன? இசை தரும் இன்ப நிலைதான்.

பசுவும் பாம்பும் கூட இசையில் மயங்கும். மயிலும் மானும் கூட இசையினால் ஆடி மகிழும்; துள்ளி ஓடி மகிழும்.

ஏன் அப்படி!—

காதில் இன்பத் தேனைப் பாய்ச்சுகிறது இசை!

அந்த இசையின் ஒலி இதயத்தில் எதிரொலிக்கிறது!

அதோடு உடல் முழுவதும் பரவுகிறது.

ஒவ்வொரு நரம்பையும் தட்டி எழுப்புகிறது!

பரவசம் ஊட்டுகிற ஓர் அபூர்வ மின் சக்தியாகி, நம்முடைய உடலின் ஒவ்வோர் அணுவையும் தீண்டி, ஒருவிதப் புதுமைக் கிளர்ச்சியை—மலர்ச்சியை—நெகிழ்ச்சியை—பூரிப்பை உண்டாக்கி விடுகிறது. நம்மிடமுள்ள எல்லாவற்றையுமே தன் வசப்படுத்திக் கொண்டு விடுகிறது.

சோர்வு உற்சாகமாகிறது.

கவலை களிப்பாக மாறுகிறது.

கோபம் சாந்தமாகிறது.

பகைமை நட்பாகிறது.

ஆழ்வார் பாசுரங்களில் ஒன்று நினைவுக்கு வருகிறது.

''கோவிந்தன் குழல் ஊதின போது
மட மயில்களோடு மான்பிணை போல
மங்கைமார்கள் மலர்க் கூந்தல் அவிழ,
உடை நெகிழ, ஓர் கையால் துகில் பற்றி
ஒல்கி, ஓடரிக்கண் ஓட நின்றனரே!''

என்று பாடுகிறார். குழலின் மெல்லோசை தருகின்ற பரவச நிலையை இப்படிச் சுவை ததும்ப வருணிக்கிறார் ஆழ்வார்.

''பாராகிப் பண்ணாகிப்
பாடலாகிப் பரஞ்சுடராய்''

என்று பாடுகிறார் நாவுக்கரசர்.

''நாதமே முக்கலை—நாதம் மூவெழுத்து
நாதமே முக்குணம்—நாதமே முப்பொருள்
நாதம் மூவுலகாகி விரிந்து—
நாதமாம் பரத்தில் லயித்தது பாரே.
நாதம் பரத்தில் லயித்திடும் அதனால்
நாதம் அறிந்திடப் பரமும் அறியலாம்''

இது ஓர் அகவல் பாடல்.

மேற்சொன்னவாறு மூன்று மூன்றாக விவரிக்கப் பட்ட இந்த நாதத்தின் மும்மூர்த்திகளாகத் திகழ்ந்தவர்கள் தியாகராசர், தீட்சிதர், சியாமா சாஸ்திரிகள் ஆகிய மூவரும் ஆவார்கள். இவர்கள் மூவருமே ஆரூரைச் சார்ந்தவர்கள். ஆனாலும் ஒரூரைச் சேர்ந்தவர்கள் அல்லர். இந்தியத் துணைக்கண்டம் முழுவதற்கும்,

உலகத்தில் இசையை ரசிக்கின்றோர் வாழ்கின்ற அத்தனை இடங்களுக்கும் சொந்தமானவர்கள் இவர்கள். அறிவியல் துறையிலே மிக உயர்ந்து நிற்கும் அமெரிக்கா போன்ற நாடுகளில் கூட, நமது இசைக் கலைஞர்கள் நமது கருநாடக இசையை முழக்கிப் புகழ்பெற்றுத் திரும்புகிறார்கள். இசையரசி எம். எஸ். சுப்புலட்சுமி அவர்கள் அண்ணல் காந்தியடிகளின் உள்ளத்தை உருக வைத்ததையும், அய்க்கிய நாடுகள் சபையிலே பலநாட்டு மக்களின் ரசனையையும் ஒன்றுபடுத்தி, அவர்களால் புகழப்பட்டதையும், நாம் அறிவோம்! நம் இசை நாடுகடந்த, கடல் கடந்த ஒரு கலையாகும். அது போலவே, காலம் கடந்தும் நிலைத்து நிற்பதாகும்.

இசையாகிய தேனைப் பருகுவதற்கு அடிப்படை வடிவம். அந்த வடிவத்தைக் கீர்த்தனைகளாக்கி வழங்கிய மேலோர்கள் இந்த மும்மூர்த்திகள். முற்காலத் தமிழகச் சிறப்புக்கும், பண்பாட்டு மேன்மைக்கும், சேர, சோழ, பாண்டியர்களாகிய மூவேந்தர்கள் காரணமாக இருந்தது போல, பழம்பெரும் கருநாடக இசையின் மேம்பாட்டுக்கும் வளர்ச்சிக்கும் இந்த இசை—மூவேந்தர்கள் அடித்தளம் அமைத்துத் தந்திருக்கிறார்கள்.

ஆனால், இவர்களின் பாடல்கள் வடமொழியிலும், தெலுங்கு மொழியிலும் அமைந்திருக்கின்றன. அவற்றைக் கேட்கும் போது மனம் உருகினாலும், அந்த உருக்கம் அவற்றின் பொருளையும் நாம் அறிந்து கொள்ளும்போது இன்னும் அதிகமாக இருக்கும் என்பதில் சந்தேகமில்லை.

''தமிழ்த் தியாகய்யா'' என்று போற்றப்படும் பாபநாசம் சிவன், அரிகேசநல்லூர் முத்தையா பாகவதர், கோபாலகிருஷ்ண பாரதியார், முத்துத்தாண்டவர் முதலானவர்களின் பாடல்களைப் பாடக் கேட்கும் போது, இசையின் இனிமையோடு, பொருளையும் சுவைக்க வாய்ப்பு ஏற்படுகிறது.

சிலர் தமிழில் இந்த இசைப் பாடல்கள் அமைந்தால் அவற்றின் சிறப்பு குன்றிவிடுமோ என அய்யப்படுகிறுர்கள். தமிழ் மொழி எந்த மொழிக்கும் புனிதத்தில் குறைந்ததில்லை. நம் தமிழகத்தில் பிறந்து, தமிழிலேயே பாசுரங்கள் இயற்றிய பன்னிரு ஆழ்வார்கள் வழங்கியுள்ள அந்த பாடல்களுக்கும் நாயன்மார்கள் வழங்கியுள்ள தேவாரத்திற்கும் தனிப்பட்ட சிறப்பும் பெருமையும் உண்டு என்று தெய்வத்தொண்டில் ஈடுபட்ட ஆன்றோர்களும் கூறியுள்ளார்கள்.

''செந்திறத்த தமிழோசை வட சொல்லாகி'' என்கையாலே, தமிழ் மறைகளும் மிகமிகத் தொன்மை

யானதை. வடமொழி மறை ஒன்று சமஸ்கிருத வேதத்தைச் சொல்வது, தமிழ் மறைகள் என்றென்றும் உண்டு என்று நினைத்தேதான் சொல்லப்படுகிறது. நான்கு வேதங்களுக்கு ஆறு அங்கங்கள். எட்டு உபாங்கங்கள் இருப்பது போல நம்மாழ்வார் பணித்த தமிழ் மறைக்குத் திருமங்கையாழ்வார் பாடியருளிய ஆறு அங்கங்களும் மற்றைய எட்டு ஆழ்வார்கள் பாடிய பிரபந்தங்களும் அமைந்திருக்கும்'' என்று, சிறப்பு மிகுந்த எம்பார் விஜயராகவாச்சாரியார் கூறியிருக்கிறார்.

இசை, மொழியைக் கடந்தது என்றாலும், சொந்த மொழியில் பாடல்கள் அழகாகப் பாடப்படும்போது—அவற்றின் பொருளையும் சேர்த்து அனுபவிக்க முடிவதால், இனிமை-ரசனை அதிகமாகிறது. கீர்த்தனைகள் ஆனாலும், பாடல்களானாலும் சொற்களுடைய அழகும், பாவமும் தெரியும்படியாகப் பாட வேண்டும். ஒரு சில இசைப் பேரறிஞர்கள் உணர்ச்சி வசப்பட்டுப் பாடும் போது சொற்கள் உருவிழந்து போகின்றன என்பது, ரசிகர்கள் பலரும் சொல்லிக்கொள்ளும் குறையாகும். ஆனால், தமிழ்ப்பாடல்களையும் கீர்த்தனைகளையம் சொற்களுடைய அழகு சிறிதும் குறையாமல் நயமாகத் திருமதி கே. பி. சுந்தராம்பாள், திருமதி டி. கே. பட்டம்மாள் முதலானவர்கள் பாடக் கேட்டு ரசித்திருக்கிறேன்.

இந்த விழாவிலே பாராட்டுப் பெறும் டாக்டர் பாலமுரளி கிருஷ்ணா அவர்கள்கூட, தெலுங்கிலே கீர்த்தனைகளை இவ்வாறு அழகுடன் பாடுவதை நான் பலமுறை கேட்டு அனுபவித்திருக்கிறேன். ரசித்து மகிழாதவர் இல்லை.

இசை, மொழிக்கு அழகு தருவது மட்டுமல்லாமல், அதனுடைய வளர்ச்சிக்கும் உதவ வேண்டும் என்பதே என் ஆசை. மதுரையிலே தமிழ் வளர்க்கும் பல்கலைக் கழகத்தில் இசை ஆராய்ச்சிக்கும் ஒரு பகுதியை நிறுவியிருப்பது, இத்தகைய ஆர்வத்தினால்தான் என்று இங்கே நான் கூறிக்கொள்ள விரும்புகிறேன்.

''நாதப்பிரும்மம்'' என்பார்கள். இதிலிருந்து அதற்குண்டான தனி மதிப்பை நாம் அறிய முடியும். ஓசையை உண்டாக்கும் சக்திதான் காற்று. வசந்த காலத்திலும் காற்று வீசுகிறது. கடல் குமுறிக் கொந்தளித்தும் காற்று வீசுகிறது. முன்னதற்குத்தான் தென்றல் என்று பெயர் பின்னதற்குப் பெயர் புயல் அல்லவா!

ஸ்வரம், சுருதி, ராகம் இவை மூன்றும் நாதத்தின்— அதாவது ஓசையின் நல்லிசைக்குரிய ஜீவ அம்சங்கள்.

ஸட்ஜம், ரிஷபம், காந்தாரம், மத்திமம், பஞ்சமம், தைவதம், நிஷாதம் இவை ஏழும் இசையின் ஸ்வரங்கள். இந்த ஏழையும் தமிழில் குரல், துத்தம், கைக்கிளை, உழை, இளி, விளரி, தாரம் எனக் குறிப்பிட்டுள்ளார்கள்.

தேவாரம், திருவாய்மொழிப் பாடல்களுக்குப் பல வகையான பண்கள் உள்ளன. அந்தப் பண்களுக்கு ஏற்ற இராகங்களை ஆராய்ந்து வருகிறார்கள்.

எடுத்துக்காட்டாகச் சிலவற்றைச் சொல்லலாம். தமிழில் உள்ள பண்ணான நட்டபாடைக்குரிய இராகம் நாட்டை.

| | | |
|---|---|---|
| இந்தளம் | — | மாளவ கௌளை. |
| தக்கேசி | — | காம்போதி. |
| கௌசிகம் | — | பைரவி. |
| குறிஞ்சி | — | அரிகாம்போதி. |

இந்தப் பண் ஆராய்ச்சி தொடர்ந்து நடை பெற்று விரைவில் எல்லாப்பண்களுக்கும் உரிய இராகங்களை அறியும் வாய்ப்பு ஏற்படக் கூடும் என்று தெரிகிறது.

தமிழ்நாட்டுக்கு என்று ஒரு பண்பு இருக்கிறது. அதேபோல கருநாடக இசைக்கும் ஒரு பண்பு இருக்கிறது.

தமிழ் மறையான திருக்குறளில் கூறப்பட்டுள்ள நீதி முறைகள் எல்லாமே தமிழ்ப் பண்புகள்! அன்புடைமை அருளுடைமை. அடக்கமுடைமை, வாய்மை இப்படி எத்தனையோ பண்புகள்.

அவ்வாறே, கருநாடக இசைக்கும் பல இலக்கணங்கள் உண்டு. மனித இலக்கணம் போல இசைக்கும் இலக்கணம் இருக்கிறது. குறிப்பிட்ட கட்டுக் கோப்பைத் தாண்டக் கூடாது என்று வரம்பு உண்டு. சுதியோடு சேர்ந்து பாடவேண்டிய அவசியம் உண்டு. தாளம் தவறக் கூடாது. இப்படிப்பட்ட விதிகள் ஏராளம். அவை அனைத்தையும் அறிந்து, தெளிந்து முறைப்படி கடைப்பிடிக்க வேண்டும். ஆதலால் இதற்கு மிகவும் 'சாதகம்' தேவை. அதாவது பயிற்சி வேண்டும். பயிற்சியில் முதிர்ச்சி பெறுவதற்குப் பொறுமை வேண்டும். ஆர்வமும் ஈடுபாடும் அசைவிலாத ஊக்கமும், அனைத்துக்கும் மேலாக ஒரு பக்தியும் வேண்டும்.

ராகங்களுக்கு எத்தனையோ பெயர்கள் இருக்கின்றன. அவற்றில் பெரும்பாலனவைக்கு மாதர் திலகங்களின் பெயரைச் சூட்டியிருக்கிறார்கள்.

கல்யாணி — பைரவி

நீலாம்பரி — ஜகன்மோகினி

வசந்தா

இப்படிப் பலப்பல. இதற்கு என்ன காரணமாக இருக்கும்!

'விண்' என்ற உத்தரத்தில், அன்பு என்கிற தாம்பு இட்டு, 'மண்' என்ற தொட்டிலிட்டு, 'கண்வளராய்' என்று கனிவோடும் கருணையோடும், அக்கறையோடும் ஆர்வத்தோடும், அன்போடும் அரவணைப்போடும் 'இன்னிசை' என்றும் செல்வச் சேயைத் தாலாட்டிச் சீராட்டும் தாய்க்குலத்தினர் அல்லவா அவர்கள்!

அதனால்தான் பெரும்பாலான இராகங்களின் பெயர்களில் அவர்கள் கொலுவிருக்கிறார்கள்.

பாட்டோடு பண் இணைய வேண்டும். இது மிகவும் முக்கியமாகும். திருவள்ளுவர் இதை ஆணித்தரமாகக் குறிப்பிடுகிறார்:

''பண் என்னாம் பாடற்கு இயைபு இன்றேல் கண் என்னாம்

கண்ணோட்டம் இல்லாத கண்!'' என்கிறார்.

தாட்சண்யம் என்பார்களே, அது இல்லாதபோது, கண் இருந்தும் பயனில்லை என்ற கருத்தைச் சொல்லவந்தவர், உவமையாகப் பண் பற்றிச் சொல்லுகிறார். ''பாடலோடு இணையாவிட்டால் பண் என்ன ஆகும்?'' என்று கேட்கிருர்.

நம்முடைய அன்றாட வாழ்க்கையிலே 'டென்ஷன்' எனப்படும் உணர்ச்சி வேகம் நிறைய இருக்கிறது. எல்லாத் துறைகளிலுமே பொறுப்புள்ளவர்களுக்குப் பொதுவாக ஏற்படும் பரபரப்பு நிலை இது!

இப்படிப் பரபரப்பான நிலை உண்டாவதால் உடல் நிலை பாதிக்கப்படும் என்றும், மனத்தை அமைதியாக வைத்துக்கொள்ள வேண்டும் என்றும் டாக்டர்கள் சொல்வதுண்டு. இதற்கு ஒரு வரப் பிரசாதம் போன்றதுதான் இன்னிசை.

''துன்பம் நேர்கையில் யாழெடுத்து நீ

இன்பம் சேர்க்க மாட்டாயா.''

என்று பாவேந்தர் பாரதிதாசன் பாடியிருக்கிறார். 'இயற்றியிருக்கிறார்' என்று நான் சொல்லவில்லை. அது செய்யுளாக மட்டுமாக இருந்தால் அப்படிச் சொல்லலாம். இசையோடும் இணைந்திருப்பதால் 'பாடி யிருக்கிறார்' என்று குறிப்பிட்டேன்.

தமிழிலே மாபெரும் கவிஞர்கள் பல கவிதைகளை இயற்றியிருக் கிறார்கள். அவர்களின் கவிதைகள் இசையுடன் பாடப்படும்போது தான் உயிர் பெற்று உலவும் நிலை பிறக்கிறது.

நந்தனார் கீர்த்தனையை அனுபவிக்கிறோம். மாபெரும் கவிஞரான கோபால கிருஷ்ண பாரதியார் சுடர்விட்டுத் திகழ்கிறார்.

'சின்னஞ் சிறு கிளியே' என்ற கவிதை இசையோடு ஒலிக்கிறது! மகாகவி பாரதியார் ஒளி வீசுகிறார்.

''தமிழுக்கு அமுதென்று பேர்!''—இசையோடு ஒலிக்கிறது—பாவேந்தர் காட்சி அளிக்கிறார்.

தத்துவப் பாடல் ஒன்று, பாடப்படுகிறது. மாயூரம் வேதநாயகம் பிள்ளை நம்முன்னே காட்சி அளிக்கிறார்!

இப்படி, கவிஞர்களின் படைப்புகள் இசையோடு கலக்கும் போது, அவற்றிற்கும் அவற்றைப் படைத்தவர்களுக்கும் புகழ் உண்டாகிறது.

''ஆன்ம வெளியில் மூழ்கித் திளைப்போர்க்கு அச்சமுண்டோடா!

மனமே !

தேன்மடை இங்கே திறந்தது கண்டு

தேக்கித் திரிவமடா!'' என்கிறார் பாரதியார்.

''தேன் மடை திறந்து விட்டது, தேக்கி மகிழ்ந்து ஆடுவோம்'' என்றால், என்ன தேன் அது! இசைத்தேன்! இனிமை மயமான சங்கீதத் தேன் அது!

நான் எனது மிகச் சிறிய பிராயத்திலேயே இசைக்கு முக்கியத்துவம் கொடுத்த நாடகக் கம்பெனியில், என்னுடைய வாழ்க்கையைத் தொடங் கியவன். அந்தக் காலத்தில் நாடகம் என்றால் வள்ளித் திருமணம், சம்பூர்ண இராமாயணம், மகாபாரதம், சத்தியவான் சாவித்திரி, நந்தனார் என்பவை போன்ற இசைக்கு முக்கியத்துவம் கொடுக்கும் நாடகங்களாகத்தான் இருக்கும். மேடையிலே எஸ். ஜி. கிட்டப்பா,

கே. பி. சுந்தராம்பாள், சுப்பையா பாகவதர் போன்றவர்கள் அற்புத மான பாடல்களை விரிவாகப் பாடி மக்களைக் கவர்வது வழக்கம். புகழ் பெற்ற நாடகங்கள் எல்லாம் இசைக்கு முதலிடம் தரும் நாடகங்களாகத் தான் இருக்கும். என்னுடைய 'தொழில் வாழ்க்கையை நாடகக் கம்பெனிகள் மூலம் தொடங்கியதால் எனக்கும் இளம்பிராயத்திலிருந்தே இசையை ரசிப்பதில் அளவற்ற ஆர்வம் இயல்பாகவும், சூழ்நிலை உதவியாலும் ஏற்பட்டிருந்தது; இசையில் பாண்டித்யம் இல்லாவிட்டா லும் நான் இசையை ரசிப்பதன் மூலம் அமைதியைப் பெற விரும்பு கிறேன்.

உண்மையிலேயே கருநாடக இசையின் அடிப்படையில் அமைந்த அழகான சுத்தமான பாடல்களை, படங்களில் அமைக்கச் செய்து நான் ரசித்து அனுபவித்து வந்திருக்கிறேன். கருநாடக இசை பின்னுக்குப் போய் விட்டது என்றும், மெல்லிசை என்ற பெயரில் மலிவான இலக் கணச் சுத்தமில்லாத பாட்டுக்கள் புகழ் பெற்று விட்டன என்றும் பலரும் இன்று குறை சொல்லுகிறார்கள். ஆனால், எனக்குத் தெரியும், ஒரு காலத்தில் பல திரைப்படங்கள் வெற்றியடைந்ததற்கு அவற்றினுடைய கருநாடக இசை மரபின்படி அமைக்கப்பட்ட பாட்டுக்களே காரணம் ஆகும் என்பது. இன்றும் நம்மில் பலர், பாபநாசம் சிவனின் பாட்டுக் களைத் தியாகராஜபாகவதர் திரைப்படங்களிலே பாடியதை, எவ்வளவு ரசனையோடு கேட்டு மகிழ்கிறோம் என்பது எனக்குத்தெரியும்.

இன்று திரைப்படங்களிலும் அத்தகைய நல்ல இசை இடம் பெறு வதற்கு அடிப்படையான ஆர்வமும் எண்ணமும் கொண்டு, திரைப்பட இசை இயக்குநர்கள் சிலர் அம்முயற்சிசை மேற்கொண்டு வருகிறார்கள் இந்த இடத்தில் ஒரு செய்தியைக் குறிப்பிட விரும்புகின்றேன். மேலை நாடுகளிலும் கூட இந்தப் பிரச்சினை இருக்கின்றது. 'வெஸ்டர்ன் கிளாசிக்கல் மியூசிக்' என்ற இசையின்பால் மக்களுக்கு உள்ள விருப்பம் குறைந்து 'பாப் மியூசிக்' போன்ற நாகரிக இசையில் மக்கள் அதிக மாகக் கவனம் செலுத்துகிறார்கள் என்ற குறையை அறிஞர்கள் தெரிவிக்கின்றார்கள். அதேபோல இன்று நம்முடைய குடும்பங்களிலும் இசைக்கு உள்ள ரசனை, ஓரளவு மாறுபட்டிருக்கின்றது. இதை நாம் எச்சரிக்கையோடு கவனித்தாக வேண்டும்.

எந்த ஒரு கலையும் ஆற்றின் நீரோட்டம் போல ஓடிக்கொண்டிருக்க வேண்டும். தேங்கிப் போனால் அதனுடைய அழகும், இனிமையும் குறைந்து போய்விடும். இந்தக் கருத்து இசைக்கும் பொருந்தும். நம்முடைய மக்கள் துரிதமான வாழ்க்கையை மேற்கொண்டு வருகிறார் கள். நிதானமாகவும், நீண்ட நேரம் கவனம் செலுத்தியும் நுட்பமாக வும் கலைகளை ரசிக்க அவர்களுக்குப் பொழுது இருப்பதில்லை. ஒரு

காலத்தில் இசைப் பேரறிஞர் இராஜரத்தினம் பிள்ளை போன்றவர்கள் ஒரு ராகத்தை இரவு முழுவதும் விடிய விடிய நாதசுரத்தில் வாசிப்பார்கள். கிராமங்களில் பல கோயில்களிலும் இர்வு ஒரு மணி வரையில் சங்கீதக் கச்சேரி நடப்பதுண்டு. ஆனால் இன்று சங்கீத சபாக்களில் நிகழும் மேடைக் கச்சேரிகள் மூன்று மணி நேரத்திற்கு மேல் இருப்பதில்லை. வானொலியில் இசைக்கச்சேரியை ஒலி பரப்பும்போது ஒன்றரை மணி நேரம்தான் ஒலிபரப்பப்படுகிறது. அதிலும் நல்ல பாடகர்களைச் சேர்ந்தாற்போல் பாடவிடாமல் நேரத்தை இரு பிரிவாகப் பிரித்துத் தந்து பாடச் சொல்கிறார்கள் என்பதையும் சிந்தித்துப் பார்க்க வேண்டும். டெலிவிஷனில் அதே இசைக்கச்சேரி முக்கால் மணிநேரந்தான் இடம் பெறுகிறது. ஆகவே, இன்று நல்ல இசையையும் கூடச் சுருக்கமாகவும், அதே சமயத்தில் இனிமையாகவும் கேட்க வேண்டும் என்று தான் மக்கள் விரும்புகிறார்கள். மெல்லிசை இன்று மக்களிடையேயும், இளம் சமுதாயத்தினரிடையேயும் பிரபலமாக இருப்பதற்கு இதுதான் காரணம். நம்முடைய கருநாடக இசையை அழகான, சுருக்கமான வடிவத்தில், இனிமை குறையாமல் பாடச் செய்தால், அது அனைத்து மக்களையும் கவரமுடியும்; இளம் சமுதாயத்தினரையும் ஈர்க்க முடியும்.

சென்னை இசைக் கழகம் இசை வளர்ச்சிக்கு பல விதத்திலும் தொண்டு செய்து வருகிறது. இசை விழாக்களை நடத்துவதுமின்றி இசைப் பயிற்சிக்கும் வழி செய்கிறது. நான் சொன்னபடி, இந்தப் புதிய முயற்சியிலும் ஈடுபட்டு, தமது பழம்பெரும் கலையைத் புதிய வடிவத்துடன் புதிய மெருகுடன் தருவதற்கு அவர்கள் துணை செய்யலாம். சிறப்பாக இசைப்பணி ஆற்றி வரும் ஏனைய இசைக் கழகங்களும் இப்பணியில் ஈடுபடலாம். அப்படிச் செய்வதன் மூலம் இந்தக் கலையின் வளர்ச்சிக்கு அவர்கள் பெரிதும் உதவி செய்தவர்கள் ஆவார்கள்.

இந்தக் கழகத்துக்கு இன்னொரு யோசனையையும் நான் சொல்ல விரும்புகின்றேன். இசை விற்பன்னர்கள் என்றால் பழம்பெரும் இசைவாணர்களைத்தான் எல்லோரும் நினைவில் கொள்கிறார்கள். புதியவர்களின் திறமையையும் நாம் ஏற்றுக் கொண்டு அவர்களை மக்களுக்கு அறிமுகம் செய்து வைக்க வேண்டும். இன்று பல துறைகளிலும் புதிய இளம் கலைஞர்கள் திறமையுடன் பிரகாசிக்கத் தொடங்கியிருக்கிறார்கள். இசைத்துறையும் விதிவிலக்கு அல்ல. இத்துறையில் இளங்கலைஞர்களுக்குப் போதிய வாய்ப்பு அளிக்கப்பட வேண்டும். அத்தகைய வாய்ப்பு அளிக்கப்படாததால் அவர்கள் மனம் சோர்ந்து விடுகிறார்கள்! உற்சாகம் குன்றிப் போகிறார்கள்; முயற்சியில் தளர்ச்சியை அடைகிறார்கள்.

அவர்களை ஆதரிப்பது எல்லா இசைக் கழகங்களுக்கும் தலையாய கடமை எனச் சொல்ல விரும்புகிறேன். புகழ்பெற்ற இசைவாணர்

களுக்கு அளிக்கப்படும் முக்கியமான நேரத்தில், புதிய கலைஞர்களை யும் பாடச் சொல்லி ஊக்குவித்தால் அவர்கள் மட்டுமல்லாமல், இசைக் கலையும் வளர்ந்து செழிப்படைய வாய்ப்பு உண்டாகும்.

இந்தத் துறையை நம்பிவருவோருக்குப் பாதுகாப்பு ஏற்படுத்தித் தரவேண்டும். வாழையடி வாழையாக இசைக் கலை வளர்வதற்கு இதுவே அடிப்படை.

இங்கே, விழாவில் விருது பெறும் இசை விற்பன்னர் டாக்டர் பால முரளி கிருஷ்ணா அவர்கள், இளம் பிராயத்திலேயே புகழ் பெற்று வளர்ச்சி பெற்ற இசை மேதை ஆவார். இசையிலே டாக்டர் பட்டம் பெற்றவர்.

இசைப் பேரறிஞர்களை ஒன்று சேர்த்து, தியாகய்யாவின் புனித இடமான திருவையாற்றில் ஆண்டு தோறும் மகத்தான இசை விழாவை நடத்த, டாக்டர் பாலமுரளி கிருஷ்ணா அவர்கள் மிகவும் பாடுபட்டிருக் கிறார் என்று அறிகிறேன்.

இளம் இசைவாணர்களை ஊக்குவிப்பதிலும் அவருக்குத் தணியாத ஆர்வம் இருப்பதாக நான் அறிந்தேன். 'நான் பெற்ற இன்பம் பெறுக இவ்வையகம்' என்ற பரந்த உள்ளத்துடன் அவர் செய்துவரும் பணி களையும் அவருடைய உயர்ந்த நோக்கங்களையும் பாராட்டுகிறேன்.

'கலாசாரம்' என்ற சொல்லைத் தமிழில் 'பண்பாடு' என்பார்கள். 'பண்பாடு' என்னும் சொல் பண்—பாடு என்று பிரிந்து அழகான மற்றொரு பொருளையும் தருகிறது.

பேரறிஞர் அண்ணா அவர்களின் வாழ்க்கையில் முதலிடம் பெற்ற அரிய தன்மை இந்தப் 'பண்பாடு' ஆகும். அதோடு, நுண்கலைகளின் காவலராகத் திகழ்ந்த அவர்கள் பண்—பாடுவோரைப் பாராட்டிப் போற்றுகின்ற பண்பாட்டைக் கொண்டவர்கள்!

அந்தப் பண்பாட்டைக் கடைபிடிக்கின்ற நான் பண்—பாடு வோரோடு கலந்து மகிழவும், இசையோடும் நெஞ்சை இசையச் செய்யவும் ஒரு நல்வாய்ப்பு அளிக்கப்பட்டதற்கு, எல்லோருக்கும் என் இதயம் நிறைந்த நன்றியைத் தெரிவித்துக் கொள்கிறேன்.

வாழ்க இசை.

வாழ்க தமிழ்

வாழ்க அண்ணா நாமம்.

## Conference Souvenir

The Souvenir of the 52nd Conference, which was brought out on the opening day, carried the usual programmes of the whole Conference and the concerts, the illustrated supplement and an account of the Music Academy and its activities. It also carried the following articles:

The Sariralakshana in the Sangitaratnakara by Prof. G. H. Tarlekar; Music and Dance-Some Reflections by K. Chandrasekharan; Concert—The Role of the Listener by M. S. Ramaswami; Todi in Textual Tradition by Dr. S. Seetha; Ragas adopted by Annamacharya by S. R. Janakiraman; Vainika Sikhamani Mysore Veena Seshanna by Dr. V. Doreswamy Iyengar; Chidambaram Vaidyanatha Nayanakarar by Tanjore B. M. Sundaram (Tamil) : Wanted a Raga Machine by P. K. Doraiswamy; M. Balamurali Krishna (contributed); Sangita Kalanidhi Vedanta Bhagavatar by Kallidaikurichi H. Mahadeva Iyer.

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## 52nd ANNUAL CONFERENCE

### ABSTRACT OF THE EXPERTS' COMMITTEE PROCEEDINGS

| *Date* | *Programme* | *Name of Participants* | *Details of Discussions, Talks, Papers, Lectures and Recitals* |
|---|---|---|---|
| 22—12—78 | Devotional Music | Sri Ramanatha Dikshitar | Sama Gana |
| | Talk and Demonstration | Sri H. Mahadeva Iyer<br>Kumari M. Pramila | 100th Birth Anniversary of Sangita Kalanidhi Vedanta Bhagavatar—Presentation of Bhagavatar's Compositions |
| | Talk | Dr. Robert Garfias, U.S.A. | Burmese Music |
| 23—12—78 | Devotional Music | Sri Swaminathan of Kapaleeswara Temple | Tevaram, Tiruvachakam, Tiruvempavai |
| | Talk | Sri R. Venkatratnam | Chanda of Tala Jatis |
| | Talk and Demonstration | Dr. P. E. Sankaranarayanan | Electronic Talam Generator |
| | —do— | Sri N. P. Ramaswami | Recital of Rare Compositions of Palghat Parameswara Bhagavatar |

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|---|---|---|---|
| 24—12—78 | Devotional Music | Sri M. N. Venkatavaradan | Tiruvoimozhi and Tiruppavi |
| | Talk and Demonstration | Sri N. Kesavaram | Khyal |
| | —do— | Sri V. Sethuramiah | Tachur Singarachariar's Compositions |
| | —do— | Sri Aripirala Satyanarayana | Purandaradasa |
| 25—12—78 | Devotional Music | Sri Shanmugasundaram | Tirupugazh |
| | Demonstration and Special Recital | Sri B. Rajam Iyer | Dr. V. Raghavan Shashtyabdapurti Lecture—Some aspects of Dikshitar's Compositions |
| | | Sri M. S. Gopalakrishnan | |
| | | Sri Umayalpuram K. Sivaraman | |
| | Demonstration | Sri T. V. Gopalakrishnan | |
| | | Sri V. V. Subramanian | Pallavi in Mudrika Tala |
| | | Sri Thanjavur Upendran | |
| 26—12—78 | Devotional Music | Sri T. S. Vasudevan | Gita Govindam and Tarangam |
| | Demonstration | Smt. Gomati Viswanathan, Delhi University | Songs of Krishnaswami Aiyah |
| | Talk and Demonstration | Sri V. Subramaniam, Bombay | Adaptation of the Western Recorder to Indian Music |
| | Sangita Upanyasam | Sri Embar Vijayaraghavachariar | Chidambara Mahathmiyam |

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|---|---|---|---|
| 27—12—78 | Devotional Music | — | — |
| | Talk and Demonstration | Dr. S. Ramanathan | Ragas and Forms used by Gopalakrishna Bharati |
| | —do— | Sri P. S. Varadachari, Annamalai University | What is Sruti Bheda? |
| | Talk | Dr. S. Sita, Madras University | Some notable Vainikas of the Chikka Line of the Thanjavur Court |
| | Visit | Indian Music Study Group from Tokyo | |
| 28—12—78 | Devotional Music | Ganamalika Group | Tamil Songs |
| | Talk and Demonstration | Sri S. R. Janakiraman, Tirupati | Rare ragas used by Annamacharya and his Desya Suladi songs. |
| | Demonstration | Sri Madurai Krishna Iyengar<br>Sri M. S. Anantaraman<br>Sri T. K. Murthi | Pallavi |
| | —do— | Sri Srirangam R. Kannan Varanasi | Hindi songs of Swati Tirunal |
| | —do— | Sri Vadnerkar | Architectonic notation |
| | Talk | Sri T. S. Parthasarathy | Bhaṭkhande and Paluskar |

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| 29—12—78 | Devotional Music | Sri Naganath, Alitalia | — |
| | Talk | Smt. Durga, Madras University | Voice Culture |
| | Special Demonstration | Sangita Kalanidhi<br>Sri M. Balamurali Krishna<br>Conference President | |
| 30—12—78 | Talk | Prof. S. Ramanathan | A new manuscript of Tyagaraja songs |
| | Talk and Demonstration | Sri Titte Krishna Iyengar | Hindustani songs of Nalvadi Krishna Raja Wodeyar or Mysore |
| | —do— | Sri Nori Nagabhushnam Pantulu | Tachur Singaracharya Brothers |
| | Talk | Sri N. Chinna Satyanarayana<br>& Principals of Music Collleges | Technique of teaching music |
| | Talk and Demonstration | Smt. Vidya Shankar | Teaching of Gitams on the Veena |
| 31—12—78 | Special Meeting | Vidvans, Vidhushis,<br>Members of the Academy and<br>Members of the Executive<br>Committee and Trust Board | General Problems |
| 1—1—79 | Talk and Demonstration | Prof. Sandhyavandanam<br>Srinivasa Rao | Dhatus of Devarnamas |
| | Talk | Prof. K. R. Rajagopalan<br>Christian College | Statistical studies of the Compositions of Uthukadu Venkatasubba Aiyer |
| | | Mr. Harold Powers | Hindustani and Carnatic Ragas |

# MEETINGS OF THE EXPERTS COMMITTEE

## 22nd DECEMBER, 1978

The proceedings of the 52nd Annual Conference of the Music Academy opened today with Vidvan Balamurali Krishna, President of the Conference, in the Chair. At the outset there was a recitation of Sama Gana.

### SAMA GANA

Sri Mayuram Ramanatha Dikshitar, veteran Sama Vedin, explained the nature of *Sama Gana* and its being the basis of classical Indian music. He further explained the text of the *Gana* (*Rik, Archika),* the syllables with which melody was eked out (*Stobha*), and the combination of the two, the *Gana*. He mentioned the seven notes with their Vedic nomenclature, *Krushta, Prathama* etc. There were different *Samans* taking different number of the notes, all of which he illustrated and he sang also the famous *Setu Saman.* Some *Ganas* were wellknown then by their names, *Brahat, Rathantara* and *Vamadevya* and there was one *Saman* which contained all these three *Ganas* and hence called *Tri - sandhi* with which Sri Dikshitar concluded his recital. Vidvan Balamurali Krishna expressed his appreciation of the *Gana* of Sri Dikshitar and said that according to him the *Sama* scale was *Kharaharapriya* and he himself rendered the *Saman* ' *Bhadram* '.

### BIRTH CENTENARY OF KALLIDAIKURICHI VEDANTA BHAGAVATAR

Dr. Raghavan mentioned that the late Vedanta Bhagavatar presided over the 1940 Conference of the Music Academy, Madras. In his Presidential address, he had stressed the importance of Sahitya and considered it to be an integral part of a composition. Accordingly he was himself a composer. He belonged to a family of Sanskrit Pandits who were teachers at the Tiruvidaimarudur Adheenam where the Pandara Sannidhigal, having observed the musical talents of young Vedantam, put him under Tirumarugal Natesa Pillai and Melattur Ramaswamy Iyer. He also became associated with Tanjore Krishna Bhagavatar and Kumbakonam

Panchapakesa Bhagavatar and he performed many Harikathas, accompanied by Sarabha Sastrigal on the flute. The last stage of his life he devoted entirely to the propagation of Dikshitar's kritis. He was himself a Devi Upasaka, doing Navavarana Puja, and in collaboration with Ambi Dikshitar, son of Subbarama Dikshitar, he set up a centre in Madras for the propagation and publication of Dikshitar's kritis with proper notation. An earlier music work of his was 'Sangita Tatva Pradarsini' alias 'Pallavi Parijata' and one of his last was an edition of of the 'Kamalamba Navavarana Kritis' with notation, meaning etc. As a Harikatha performer, he had prepared 'Nirupanam' for 'Lalitopakhyanam' using the Puranic text and composing the necessary *Saki, Dindi, Ovi* etc. and fitting in such of the compositions of Dikshitar as had obvious *Lalitopakhyana* themes.

Kallidaikurichi H. Mahadeva Bhagavatar, pupil of Vedanta Bhagavatar and his brother Ramalinga Bhagavatar, and now a repository of 'Dikshita Sampradaya', then presented the following compositions of Vedanta Bhagavatar, with Kumari M. Pramila (Vocal), accompanied by M. Balakrishna (Violin) and V. Ramiah (Mridangam): *Varnam* 'Sri Meenakshi' - *Poorvikalyani; Karunakara - Gambhira Nattai; Vele Kandan - Dhanyasi; Vasantarutu poojita - Vasanta; Sikhivahana - Mohanam; Sadaramuga guha - Todi - Chanchalamenduku - Sri;* all set to *Adi Tala.* The President of the Conference then expressed his appreciation of the *Sahitya* and *Sangita* of the compositions of Vedanta Bhagavatar and referred to all that he had heard about the eminence of that Vidvan and the high reach of his voice etc.

## BURMESE MUSIC

Dr. Raghavan then introduced Dr. Robert Garfias of the University of Washington, Seattle, U.S.A., as one of the leading Ethnomusicologists of the West who had toured different countries and had made special studies of the systems of the music of those countries. This was his second participation in the Academy's Conference, his former participation being in connection with his studies of Korean Music. He was glad that it so coincided that he was giving his talk on Burmese Music illustrated with tapes, as recently, the speaker, (Dr. Raghavan) had occasion to study Burmese Music during his recent visit to Burma.

Dr. Garfias then gave an exposition of Burmese Music covering vocal and instrumental, classical and the more popular, music of the theatre, national festivals and celebrations. He said: "The tonal patterns of Burmese speech serve as the basis from which Burmese Music developed its unique characteristics. In addition, a number of historical and cultural factors have come together to further mould its development. Although Burmese classical music is clearly related to the music of other South East Asian cultures, it is at the same time quite distinct from them. A number of the unique structural and formal characteristics of Burmese Music may be helpful in shedding light on musical practices in Ancient India as well.

The classical music of Burma draws from a body of royal court songs known as the *mahagita*. These songs, whether they are sung to the accompaniment of the harp, the bamboo keyed xylophone, or played by the *Hsaing* orchestra of drums and gongs, are basically vocal in origin. The *mahagita* collection, which contains all of the texts for these songs, divides them into groups according to song type. In performance a number of different song types may be sung or played consecutively as in a South Indian concert.

An elaborate modal system exists in Burma. The basic series consists of seven notes any of which can serve as the beginning pitch for one or two modes. The individual modes are created by imposing patterns of five strong and two secondary tones on each of the thus created seven tone series.

Variation and improvisation are employed extensively in Burmese Music. Such improvisation must be based on the original melodic, rhythmic, and harmonic structure of the original composition. Unlike the music of many other Asian cultures the music of Burma is characterised by a great degree of personal expression on the part of the individual artist. A number of such stylistic and theoretical considerations suggest that a study of Burmese Music would be of benefit not only by way of contrast but might well provide indications as to the manner in which the musical systems of both India and Burma evolved their differences and at the same time retained certain similarities.

Dr. Raghavan then requested Dr. Garfias to clarify certain points. The first related to the Indian connection which Dr. Garfias had touched upon. The boat-shaped Veena was of course found

in ancient Indian literature and painting. The classical Burmese Music had besides the Xylophone, the flute and voice. Apart from these, there was also the *hnei*, a double-reed little oboe which was actually the *Shenai*, a clear later importation. The harp and xylophone were tuned not to the *hnei*. They went on saying that although not tuned to diatonic, the playing actually gave the diatonic. They had four tunings starting with the four notes and almost all the musicians and musicologists he met thought that the three more tunings had been lost. Each tuning started with one of the seven notes and it appeared to him that it had a parallel in the ancient *jatis* of Bharata each of which started with *sa*, *ri* and so on. Regarding Dr. Garfias' suggestion of South Indian influence Dr. Raghavan said that there were evidences about this. Their drums were all manufactured like South Indian Mridangam and the moist paste which they stuck on one side of the drum was actually called by them as '*pasai*'—a Tamil word.

Dr. Garfias replied that the impression of diatonic in Burmese Music was due to the obsession of the few early British writers on Burmese Music. Regarding the seven tunings, he said that three of them were not lost as wrongly supposed and that his own tape-recordings showed that all the seven tunings were in practice. Although there was no *alapanam* as such, they played plainly the basic note and the scale from it and then played variations and that he had recordings of 14 or more modes in their music. According to him there were very subtle and some long-standing influences of South Indian Music on Burmese Music.

Sri Balamurali Krishna expressed his admiration for the work of Dr. Garfias. He expressed his view that while there were many varieties of systems of music all over the world, he found that Carnatic Music contained in itself all these various modes and styles. For example, he said the scale of the Burmese Music of the voice and instruments that was played to them by Dr. Garfias fell in *Natha Bhairavi*. He reproduced several portions of it and showed how *Natha Bhairavi* with some *anya svaras* could be recognised. He similarly said that all Japanese Music could be recognised in *Mohanam* and all Arabic in *Vakulabharanam*. He thanked Dr. Garfias and hoped that he would continue to come to the Annual Conferences of the Music Academy and speak to them about the systems of the music of other countries.

## 23rd DECEMBER, 1978

At the second day's proceedings of the Experts' Committee of the 52nd Conference of the Music Academy, which began this morning, there was first the recital of the hymns of Tevaram, Tiruvachakam and Tiruvempavai by Thiru Swaminathan of Kapaleeswarar Temple, accompanied by R. Kailasam (Violin) and Ravi (Mridangam). The President complimented Sri Swaminathan for his *sariram* and *jnanam* and appealed for inclusion of Tevaram-singing in the concerts.

### CHANDAS OF TALA JATIS

The President then requested Sri R. Venkataratnam, pupil of Sri Tinniyam Venkatarama Iyer, to present his paper on the Chandas of Tala-Jatis. Sri Venkataratnam recalled his papers in the earlier Conferences of the Academy devoted to the analysis of Mridanga-*jaatis*; particularly the paper in last year's Conference, he said, was on the inter-relation of the patterns and the Musio-metric relations that were produced for aesthetic sound groups. Basing himself on the syllables given by Bharata for *Tala Vadyas* and also the symbolic significance of *Aksharas* in *Veda*, *Vedanta* and *Tantra*, the speaker had formulated in Sanskrit a regular handbook of Jatis and Chandas for the same. In the present paper also he analysed the inter-connection with the *Jatis* and Vedic and classical metrical patterns. The work of Sri Venkataratnam was praised by Sangita Bhushanam S. Ramanathan and Vidwan Balamurali Krishna. Dr. Raghavan referred to Sri Venkataratnam's earlier papers and the correlations which he had worked with the esoteric syllabary of *Vedanta* and *Tantra*; his had been almost the only known papers on Tala and Dr. Raghavan hoped that all these could be put together into book-form as there were no such studies of the rhythmic aspect of their music.

### ELECTRONIC TALAM (BEAT) GENERATOR

Dr. P. E. Sankaranarayanan and Miss K. Meenakshi (Central Electronic Engineering Research Institute, Adyar) then set up their new electronic equipment for providing a ready device for practicing Mridangam. The electronic beat generator provided guidance. Its

use was demonstrated by Mridangist Ramesh. To a question, Dr. Sankaranarayanan clarified that the necessary contrivances could be included for guiding the playing of cross-rhythms and also they already had devices to indicate *laghu*, *drutam* and *anudrutam* etc. The President of the Conference raised some points about the difficulty of using it for an actual concert, as a mechanically rigid *Kala pramana* and sound beats for *nis-sabda kriya* would be disturbing. Mridangist Upendran however welcomed the Electronic Generator as a very useful innovation and an aid for the achievement of precision. Dr. Raghavan clarified the intention of the speaker that this had been conceived as an accessory for training the young Mridangist. Other instrumental vidvans Veena Lakshmanan and Violin V. Sethuramaiah thought that it was very useful for students. The President thanked the scientist for the trouble taken by him for inventing this Tala-beat generator.

## NEW VARNAS OF LATE PALGHAT PARAMESWARA BHAGAVATAR

Sri Parameswara Bhagavatar was the *Asthana vidvan* of Sri Svati Tirunal and was besides a musician and composer also. A few compositions of his which were unearthed were presented last year and in this year's meeting two new *Varnas* in *Yadukula kambhoji* and *Kalyani* and a *Kriti* in *Nattai* were presented by his great grandson Sri N. P. Ramaswamy of Cochin accompanied by Kollankodu Sundaram (Violin) and Erode Gururaja (Mridangam). The President complimented Sri Ramaswamy for the trouble taken by him to unearth his great-grand-father's compositions and also his presentation of them.

## 24th DECEMBER, 1978

At the third day's proceedings of the Experts' Committee of 52nd Conference of the Music Academy, which began this morning, there was first a recitation of hymns from Tiruvoimozhi and Tiruppavai by Sri Venkatavaradan of Kancheepuram, accompanied by K. V. Tulasiram (Violin) and V. Ramiah (Mridangam). The President of the Conference thanked him for the recital and complimented his accompanists.

## ELECTRONIC DRONE

Sri T. Ganesh U. Pai of Manipal then explained two new electronic contrivances of his for supplying the drone to music, one a sruti box and another a substitute for the tambura. He, along with Dr. Chelvakumaran, explained the structure of the two instruments and the adjustments and improvements that they could effect for making them useful drone accompaniments. They had taken note of all practical details observed in the playing of the tambura in concerts in providing for all the possible needs. They had also taken note of the time taken to tune or retune the tambura. Several Vidvans and the President asked Mr. Pai for clarifications on important points and explanations were given by the speaker. Dr. Chelvakumaran said that more improvements were being effected; they had been working on these for the past two years. All the components were indigenous and there would be no difficulty of the non-availability of the parts. The electronic drone might cost little over Rs. 600/- and the sruti box Rs. 1,000/-. They explained that there was scope for adjustments and they had not made it with an absolutely fixed tone.

The President of the Conference thanked Mr. Pai for making this reliable, portable and useful automatic equipment for drone and observed that the cost of Rs. 1,000/- was not very high when compared to what Tamburas cost them now.

## KHYAL

Sri N. Keshavram Iengar gave a detailed account of the origin and develompent of the *Khyal*, the nature of the composition, its texts and aesthetical form. He emphasised the importance of the text and the drawback of a music which sustained itself without *sahitya*. Sadarang, a *Beenkar* in the Court of Muhammad Shah (1718-48 A.D.), introduced the new form of music called '*khyal*'. It followed the style of the *been* in a leisurely tempo; used all the current *ragas* and seven or eight simple *talas*. It was not prefixed by any *alap*. The *Asthai* as composed was sung twice, with all its built-in *Alankaras* and then improvised. The *Antara* followed and the *Bandish* of the song. The theme was always some human love or love for Krishna or of the seasons. It kept its place along with Dhrupad in the royal courts and even gained the upper hand. The

*khyal* was always learnt by listening and reproducing. In some schools the original form of the *khyal* was not maintained and new *tans* had come to be introduced rather disproportionately. The speaker then traced the descendants of pupils from Sadarang himself. He referred to V. N. Bhathkhande and the trouble he had taken to collect two hundred *khyals* from Gwalior and publish them with notations. But these printed versions were merely a guidance and could not be a substitute for learning them traditionally from teachers. The speaker illustrated his talk by singing a number of *Khyals*. Sri Sandhyavandanam Srinivasa Rao observed that while there were several aspects of singing which they could admire in their Hindustani colleagues, their singing of *svaras* was not as good as in Karnatic music. Sri. S. Parthasarathi emphasised a point touched by the speaker, viz., that it was not so much the actual recognition of a particular svara like *Suddha dhaivata* by lakshana, but the understanding of it by actual singing of the particular nuance of that note as it figured in different ragas. The President expressed his thanks to Sri Keshavram for his illustrated talk.

## TACHUR SINGARACHARI'S COMPOSITIONS

Dr. Raghavan referred to the work which the late pioneering musicians and musicologists Tachur Singarachari Brothers did by their collection of songs of great Carnatic composers. Besides, Singarachari was himself a composer. Vidvan V. Sethuramiah, in his paper, said that apart from his series of volumes like *Gayaka Siddhanjanam*, *Sangita Kalanidhi*, etc., Singarachari composed a series of group kritis on Kamakshi, Venkatesa, Sankaracharya, etc. These were never in vogue in kutcheries although one or two stray pieces were once popular on the stage. Vidvan Sethuramiah had taken trouble to set the tunes for a number of these songs. Four of them were presented at the morning's session through Smt. Gnanam Subramaniam accompanied by K. S. Bala (Violin) and T. V. Akileswaran (Mridangam). The pieces presented were: *Todi—Seshachalavasam*; *Kalyani—Sri Venkatesamanisam*; *Bhairavi—Seshachalanayakam*; *Sankarabharanam—Srinivasam upasmahe*. Vidvan Balamurali Krishna complimented Sri V. Sethuramiah for the trouble taken by him and the artistes for the presentation of the four compositions of Singarachari.

## PURANDARA DASA

Vidvan Aripirala Satyanarayana Murti of Bezwada then gave an illustrated talk on Purandaradasa, his life, compositions and philosophy. The President thanked him.

## 25th DECEMBER, 1978

At the commencement of the fourth day's proceedings of the Experts' Committee of the 52nd Annual Conference of the Music Academy, there was a recital of the hymns of Tirupugazh by Vidvan P. Ramachandriah, accompanied by Sri Akilesvaran (Mridangam).

## DIKSHITAR'S KRITIS

The Dr. V. Raghavan Shashtyabdapurti Endowment Lecture-Demonstration for the year was given by Vidvan B. Rajam Iyer on 'Some Aspects of Dikshitar's Compositions and Treatment of Ragas.' With Sri M. S. Gopalakrishnan on the Violin and Sri Mannargudi Eswaran on the Mridangam, he kept the packed house in rapt attention for nearly two hours. After a preliminary song on Ganesa, *Ekadantam—Bilahari* he took up the rare raga *Chayagaula* and the song "*Sarasvatya bhagavatya*". *Isamanohari* was an earlier phase before *Harikambhoji* became well-known. But the earlier form, which has also been preserved in Tyagaraja's "*Manasa,*" Rajam Iyer illustrated with Dikshitar's "*Anantabala Krishnam*". From the group *Bhupala, Bauli* and *Revagupti*, the Vidvan rendered the *Bhupala* one showing the *Sadharana Ga,* which was a speciality, and sang Dikshitar's "*Sadachalesvaram*" Dikshitar's *Devagandhari* was mostly the same as that of Tyagaraja and as an example the rare "*Vadanyesvaram*" of Dikshitar was rendered. To show the clear presentation of all the *Srutis,* the *Bhairavi Navavarana* was sung. While the later *Suddhasaveri* was the *Devakriya* of Dikshitar, the earlier *Suddhasaveri,* (the first *Mela*), of Dikshitar in his "*Ekamresanayike*" was sung. *Gopikavasanta* of 20th *Mela* was then illustrated. *Ghanta* was the delicate confluence of three *ragas, Dhanyasi, Bhairavi* and *Punnagavarali* and had been given an eloborate exposition by Dikshitar in his *Navavaranam.* After this, as an example of a *raga* corresponding to Tyagaraja's conception, Sri Rajam Iyer illustrated *Poornachandrika* and the Kriti "*Sankhachakra*". For an example

of a Hindustani raga handled by Dikshitar, (*Hamir*) "*Parimala Ranganatha*" was sung. The lecture demonstration concluded with the presentation of the *Ragamalika* on Viswanatha in 14 ragas. The President of the Conference expressed his appreciation of the lecture-demonstration and the usefulness of this feature of the Experts' Committee. Sri T. V. Rajagopalan, Secretary, while presenting the honoraria to the participants, mentioned that further endowments and awards for such scholarly expositions, which helped them understand their music better, were coming to the Academy and they appealed to the members of the Experts' Committee to take further interest in this kind of work.

## RARE PALLAVI

Vidvan T. V. Gopalakrishnan gave a demonstration of a Pallavi in *Mudrika Tala* accompanied by Vidvan V. V. Subramaniam (Violin) and Sri Mannargudi Eswaran (Mridangam). Mudrika, although not mentioned as a separate Tala, was found in the text as one of the constituents of *Simhanandanam*. The Pallavi was set to the *Raga Sucharitra* and 13 *aksharas* with *Gopucca* and *Srotovaha yatis* in *Poorvanga* and *Uttaranga*. The execution of the Pallavi was greatly appreciated and the President complimented all the three participants and presented them the Academy's honoraria.

## 26th DECEMBER, 1978

The proceedings began this morning with the rendering of the songs of Bhadrachala Ramadas and Narayana Tirtha by Smt. Jayalakshmi Santhanam accompanied by Sri Kollangodu Sundaram (Violin) and Sri Ramachandran (Mridangam).

## COMPOSITIONS OF KRISHNASWAMI AIYAH

Smt. Gomathi Viswanathan of Delhi University then gave an account of Sri Krishnaswami Aiyah whose biography and compositions were found in the Sangita Sampradayapradarsini of Subbarama Dikshitar. The composer was a lawyer of Kailasapuram in Tirunelveli (1837-1917). He was a linguist and translated into Tamil Bhartruhari etc. He had composed *Kritis, Varnas, Tillanas, Darus*

and *Ragamalikas*. Of these "*Ambaparadevate*" in *Rudrapriya* was better known in concerts. The speaker then rendered "*Namami Vighnavinayakam*" (*Hamsadhvani*), "*Jaya Jaya Janakasute*" (*Saveri*), "*Rama daya*" (*Sriranjini*), "*Enthasanupu*" (*Useni*), "*Palaya mam*" (*Surati*) and a *Tillana-Daru*, The President thanked the speaker for her presentation.

## WESTERN RECORDER ADAPTED TO CARNATIC MUSIC

Sri V. Subramaniam of Bombay gave a talk and demonstration of the Western Recorder and its varieites, the discant, the treble and the tenor. He explained the structure of this instrument for Western music and the alterations which he had made to adapt it to the needs of Carnatic music and the subtle varieties of notes required for the same. He played a number of ragas and especially some in which the nuances of the special varieties of a note were to be clearly brought out. There were frequent requests from vidvans for clarification for the correct rendering on the adapted recorder of the required grace or stress or a particular variety of a note like *Gandhara* in Varali. Both the speaker and others agreed there was scope for further improvement and refinement in the instrument and it was possible to effect all the improvements needed. On behalf of the Flute Vidvans, Sri N. Ramani, who tested the Recorder, was of the view that it was not quite upto the mark for being used in Carnatic music. But the President agreed that there was scope for improvement and that it would be a very laudable achievement. He added that each instrument had its own music and style. Mr. Subramaniam was assisted by Sri L. Shankar on the Violin and Sri Kalidas on the Mridangam.

## CHIDAMBARA MAHATMYAM

Sri Embar Vijayaraghavachariar and party then gave a musical discourse on the myths of Chidambaram and the manifestation of the mystic dance of Siva at the Holy Kanakasabha. The esoteric significance of the dance, the hall Kanakasabai, its pillars, railings, roof, tiles, the five steps symbolising the *Panchakshara* and so on. Dr. Raghavan thanked the Bhagavatar for his elevating discourse and illuminating description of the symbolism of the dance and the hall of Nataraja.

## 27th DECEMBER, 1978

When the Experts' Committee assembled this morning there was first the recital of three devotional songs in Tamil by Nirmala Soundararajan.

### GOPALAKRISHNA BHARATI

Dr. S. Ramanathan then gave an illustrated talk on the ragas and the different types of compositions used by Gopalakrishna Bharati, particularly in his 'Nandan Charitram'. Among the popular song-types, including those from folk music and the forms derived from Maharashtra and other regions, he illustrated *Ananda-kalippu, Nondi Chindu, Kummi, Khadga, Kanni, Temmangu, Esal, Dandakam* and *Lavani.* He also sang compositions in the Ragas *Abhogi, Isamanohari, Balahamsa, Gaulipantu, Manji, Behag* and *Mohanam.* The President paid a compliment to Sri Ramanathan for his interesting and enjoyable exposition. Dr. Raghavan in his appreciation referred to some of the Vedantic songs in the latter part of the Nandan Charitram and also some stray songs of Bharati on Nataraja which brought out the deep knowledge and realisation of spiritual values and esoteric doctrines by Gopalakrishna Bharati.

### VAINIKAS OF TANJORE

Dr. Sita of the University of Madras then gave an informative paper on the long line of nearly 35 vainikas of the Tanjore Maratha Court who were known from the records in the Sarasvati Mahal Library. She also traced their descendants up to recent times. Sri Balamurali Krishna complimented Dr. Sita for the valuable historical material collected by her and hoped that modern historians of music would similarly record the contemporary artistes and their achievements. Dr. Raghavan thanking Dr. Sita mentioned that perhaps the high watermark of the Carnatic style that was reached in the Maratha time in Tanjore was due to the dominant role of the vainikas who were on top at that time and this was a lesson which they might cherish in their efforts today to maintain our standard and the importance of the Vina which they always affirmed by word of mouth rather than by actual implementation.

## SRUTIS

Prof. P. S. Varadachari, Annamalai University, who was working on physical aspects of Svaras and Srutis and had presented the results of his investigations in the last two years Conferences, presented his chart of 53 srutis and explained the ratio of these and the nature of the *Pramana Sruti*. The 53 sruti scale made quantitative evaluation of pitch easy and calculation of modal shift could readily be made by its use. Examples of such shifts were given. The result one could expect could be accurately calculated. The subject being of practical interest, the Vidvans and members of the Experts' Committee participated in the discussion. Among those who participated in the discussion were Sri S. Ramanathan, who explained the calculations as given in Natya Sastra and Silappadhikaram, and then Dr. T. S. Ramakrishnan, Sri Kannan of Varanasi, Dr. Sita and Smt. Vidya Shankar. The President of the Conference, Vidvan Balamurali Krishna, then summarised the whole discussion and pointed out that apart from the mathematical calculations, there were the musician's voice and ear which were the determinants in respect of the intonation of the correct *Svaras* and *Srutis* in a *Raga* and of the much discussed *Pramana Sruti*.

## 28th DECEMBER, 1978

When the meeting of the Experts' Committee commenced this morning there was singing of Tamil devotional songs by the Ganamalika Group. The President complimented the group and thanked their Guru Sri Srinivasa Rao.

## ANNAMACHARYA'S COMPOSITIONS

The Annamacharya Propagation Committee of the Tirumala—Tirupati Devasthanams presented an interesting programme which consisted of a rare composition of Annamacharya of the type called Desi Suladi in which seven Suladi Talas were used and also seven ragas, and the song which was of the form of the Giti included a pallavi and prose statement about Lord Venkateswara. An introduction was given to the composition by Sri K. Srinivasulu Setty and explanation of the structure of the song was offered by Sri S. R. Janakiraman and both he and Shobha Raju rendered the Suladi. Sri Janakiraman then rendered two of the ragas used by

Annamacharya, *Samanta* and *Salanganata*. The President Balamurali Krishna expressed his appreciation of the presentation of the Suladi and the two ragas by Janakiraman and complimented him for the trouble taken by him to reconstruct the Suladi. Dr. Raghavan mentioned that the Experts' Committee of the Academy had all along been continuing to take interest in Annamacharya's compositions and congratulated the T.T.D. for its recent setting up of a separate department for the Study and Research in Annamacharya's compositions.

## RARE PALLAVI

Vidwan Madurai N. Krishna Iyengar then presented a rare *Pallavi* in *Todi, Khanda Jati Jhampa* 30 *aksharas, Sankirna Nadai.* He was accompanied by Vidwan N. S. Anantharaman on the Violin and Vidwan T. K. Murthi on the Mridangam. Vidwan Balamurali Krishna expressed his appreciation of the skill and competence of Madurai Krishna Iyengar in the art of Pallavi singing.

## SVATI TIRUNAL'S HINDUSTANI COMPOSITIONS

Svati Tirunal was a linguist and wrote compositions in different languages and styles of music and his songs were to be found also in Hindustani Ragas and forms. The tunes of some of these were set by the late Pandit S. N. Ratanjankar. Vidwan Sri Kannan of the Banaras Hindu University presented three of these Hindustani songs of Svati Tirunal: (1) Devana ke pati Indra—Darbāri Kānada (Choutāl), (2) Avadha Sukha Dāyi—Khafi (Teentāl), and (3) Krishnachandra Radha Manmohan—Bhairavi (Kahruvatāl). Vidwan Balamurali Krishna complimented Sri Kannan for the trouble taken by him in presenting these three Hindustani compositions. Dr. Raghavan referred to the versatality of the royal composer and his patronage of musicians from all parts of India.

## BHATKHANDE AND PALUSKAR

Sri T. S. Parthasarathy then gave a very informative paper on the life and achievements of the pioneering musicologist of North, Sri V. N. Bhatkhande, his sojourn to the South and his publishing abridged versions of the Sanskrit texts of Indian Music

of both the North and the South. Mr. Bhathkande was responsible for a system of Notation being followed in North Indian Music. He also referred to the contribution of Pandit Vishnu Digambar Paluskar to the renaissance of Hindustani Music and his founding of the schools of Gandharva Maha Vidyalaya in Punjab and Poona. Vidwan Balamurali Krishna referred to the music activities of the speaker and the collaboration they enjoyed in several musical features in which they figured together in the A.I.R., Vijayawada.

## ARCHITECTONIC MOSAIC OF MUSIC

Sri Shrihari Vamanrao Vadnerkar, B. Arch. and Musician, was working on a new visual media for music through architectonic analysis and applying to architecture the mosaic of music in colours which could be added as decorative elements in architecture. He showed a number of charts prepared by him. His two aims were to communicate and to display the science of music through decorative art as an art piece in visual form to adorn architecture. Music, the neglected facet of culture, could possibly now introduce favourite musical tunes in pictorial art. The President welcomed the original line of the investigation of the author and welcomed the possibilities of the new ways of employing and enjoying the music in its application as mosaic to architecture.

## INDIAN MUSIC STUDY GROUP FROM TOKYO

A group of thirteen musicians, dancers and critics studying Indian Music and art in Tokyo paid a visit to the Academy and they were introduced to the President the Conference, Dr. Balamurali Krishna and the President of the Academy Sri K. R. Sundaram Iyer by the Secretary, Dr. Raghavan. The leader of the delegation explained the work they were doing on Indian Music in Tokyo and introduced each one of his colleagues.

## 29th DECEMBER, 1978

When the Experts' Committee met today, Sri Naganath of Alitalia and party gave devotional music of Tulsidas and Meera Bhajans.

## VOICE CULTURE

Dr. S. A. K. Durga, University of Madras, gave a detailed paper on the scientific aspects of Voice Culture as expounded by modern Western scientists. She dealt with the subject as far as possible in relation to Carnatic music and its requirements. The subject was useful to performing artistes. The President invited a number of professional musicians to express their opinion. First Sri Sandhyavandanam Srinivasa Rao expressed his appreciation of the value of the paper as a pure scientific treatment. But all that was not practicable to their current practice in Carnatic music which they should know by actual singing of the correct places of the *Svaras* and *Anusvaras* and which were more important by ourselves singing them in early mornings according to the prescribed methods of Varnas, and other kritis of masters useful for our voice culture. Dr. Balamurali Krishna took a more practical view of the utility of such papers on voice culture. Even among our performing musicians, there were those with husky voices and voice requiring training in modulation and in the absence of Varnas and other exercises there should be some method of culturing the voice and in that respect the paper was very important. The usefulness was also demonstrated by an American student of Indian music, Miss Amy Catlin. She demonstrated both the Carnatic variety of voice training and the Western type of voice training. Thanking them all Dr. Raghavan referred to the former sessions where eloborate expositions of Voice Culture in the modern scientific way were given by Prof. Deodhar of Bombay and an E.N.T. specialist from Stanley Hospital, Madras with anatomical models for showing sound production. But the general view had been that the findings of the modern science should be viewed from a purely practical point of view as applicable to Carnatic music and its special requirements regarding *Svaras* and *Anusvaras,* modulation, grace etc.

After the lecture-demonstration by Dr. S. A. K. Durga, there was a special demonstration by Dr. Balamurali Krishna, president of the Conference during which he spoke in detail about his approach to music and sang a number of compositions, including his own, to illustrate his points.

## 30th DECEMBER, 1978

When the proceedings of the Experts' Committee meeting began this morning, there was first devotional music by Sri T. S. Vasudevan

and Kum. T. V. Sundaravalli, who sang Ashtapadis, Tarangam, songs of Sadasiva Brahmendra, Ramadas and Tyagaraja's Divyanama Kirtanas.

## NEW TYAGARAJA MANUSCRIPTS

Vidvan S. Ramanathan brought to the notice of the Experts' Committee of the Music Academy a new and rare manuscript of Tyagaraja kritis written in Pudukottah Samsthanam in which there were new names given to some wellknown Tyagaraja kritis. He made a presentation of the manuscripts to the Music Academy.

## MYSORE MAHARAJA'S HINDUSTANI SONGS

Titte Krishna Iyengar of Mysore gave a brief account of ruler Krishnaraja Wodeyar of Mysore (1884-1895), a patron of Carnatic and Hindustani musicians like Ustad Fiaz Khan and Natan Khan. From his Hindustani compositions, Titte Krishna Iyengar presented pieces in *Yaman Kalyan*, *Jonepuri*, *Surut Mallar*, Hindustani *Bhairavi* and some *Dhuns*.

## TACHUR SINGARACHARYA BROTHERS

Vidvan Nori Nagabhushanam Pantulu then gave an account of the post-Tyagaraja composers and the place occupied by two musicologists, Tachur Singaracharya Brothers. They were pious Telugu Vaishnava Brahmins. Apart from editing texts, they had their own compositions of different types, Kritis, Javalis etc. in Sanskrit and Telugu. Sri Nori Nagabhushanam Pantulu presented on Violin and Voice the following four songs of Tachur Singaracharya Brothers: *Dasaratim—Nattakurinchi*; *Karunachooda rada—Suddha Bangala*; *Kanikaramu unchi—Panchama*; and *Devi Meenakshi—Kalyani*.

## TEACHING OF GITAMS ON THE VEENA

This was followed by a very instructive, clear and purposeful talk and demonstration on 'How to Teach Gitams on Veena'. Starting from the beginning Smt. Vidya Shankar gave a graded course of lessons and emphasised the importance of Sahityas in the learning of the preliminary pieces. Vidvan Balamurali Krishna endorsed her ideas.

### 31st DECEMBER, 1978

The President announced that there would be a Seminar on Music Teaching from the beginning stages onwards, in institutions or in private personal teaching. He invited all practising musicians and teachers to contribute their ideas to the symposium. Sri T. V. Rajagopalan, Secretary, analysed the ideas and issues on which specific answers and information might be given by Vidvans and teachers. The range of subjects covered from beginners' lessons to the question of the need and extent of theory and musicology for performing musicians. Vidvans Sandhyavandanam Srinivasa Rao, Nedunuri Krishnamurthi, S. Ramanathan, T. M. Thyagarajan and Titte Krishna Iyengar participated in the symposium.

### 1st JANUARY, 1979

### MEMBERS' DAY

After the observance of the Members' Day and reception to the Conference President, there was the concluding session of the Experts' Committee's 52nd Conference, with Vidvan Balamurali Krishna in the Chair.

### VARNAMETTUS OF DEVARNAMAS

At the outset Sri Sandhyavandanam Srinivasa Rao spoke and demonstrated a number of Devarnamas of the Dasakuta composers in which some basic Varnamettus were to be found which were simple and fit for reproduction by women and other members of the society.

### STATISTICAL STUDY OF COMPOSITIONS OF UTHUKADU VENKATASUBBA IYER

Prof. K. R. Rajagopalan of the Christian College, who had given statistical study of the kritis of the Trinity in the previous Conferences, gave a short analysis of the popular Tamil compositions on Krishna Leela ascribed to Uthukadu Venkatasubba Iyer. A point was raised by a member of the audience about the authenticity of these compositions of Venkatasubba Iyer. Dr. Raghavan referred him to the authorship question which had been thoroughly discussed and

recorded in the Journal of the Music Academy relating to two previous Conferences, in which Musiri Subramania Iyer and Mudicondan Venkatarama Iyer, who were entitled to speak, had recorded their doubt about the authenticity of these compositions.

## HINDUSTANI AND CARNATIC RAGAS

Dr. Harold Powers of the Princeton University, U. S. who had spent quite some time both in the South and North, studying Carnatic and Hindustani music, gave a short exposition of the comparative *Nama* and *Rupa* of the *Ragas* of the *North* and *South* and sang *Ragas Hindola* and *Sri* in particular in the two schools. The President complimented him for his knowledge of both the schools of music.

## CONCLUDING FUNCTION

The President of the Conference, Vidvan Balamurali Krishna, then gave a resume of the various features which formed part of the Experts' Committee proceedings of the 52nd Conference. He paid his tribute to the co-operation of musicians and musiclogists of the old and new generations and who had all assisted him in the successful conduct of the proceedings. On behalf of the participating Vidvans, the following also thanked the President and the successful way in which he had conducted the Conference. Sri Tiruvayyaru Subramania Iyer, Sri S. R. Janakiraman, and Sri V. Sethuramiah spoke on the occasion.

## SANGITA SAMPRADAYA PRADARSINI IN TAMIL SCRIPT

Dr. Raghavan announced the publication of Volume IV of the Tamil script edition of the Sangita Sampradaya Pradarsini which was a bumper number of over four hundred pages covering from Mela 28 to 65 and priced at Rs. 15/- per copy.

## RESOLUTIONS

On behalf of the Tiruvarur Music Trinity Commemoration Sabha, Sri K. Chandrasekharan, Trustee of that body, made an appeal to the Academy, Rasikas, Vidvans and Vidushis and Vidvan Balamurali Krishna as Secretary of the Tyagaraja Aradhana Sabha

at Tiruvayyaru, to take special efforts to collect subscriptions and to renovate Tyagaraja's birth place at Tiruvarur which had suffered serious damages during the recent cyclone.

## JOURNAL OF THE MUSIC ACADEMY

Dr. Raghavan placed before the meeting of the Experts the communication received from the Central Sangeet Natak Akademi about the likelihood of their financial assistance to the Journal being withdrawn, and inviting the Academy, to submit representations of the Conference for continuing financial aid. Accordingly Dr. Raghavan placed a resolution to be submitted to the Sangeet Natak Akademi, Delhi, emphasising the highlights of the Journal in the fields of Indian Music (South and North), editions of texts, research papers and articles on music of other countries and on comparative music and dance. It was the only journal of its kind in India. The appeal was supported by Dr. Harold Powers, Princeton University, U.S. and Dr. Nijenhuis, Professor of Music, University of Utrecht, Holland.

Dr. Raghavan also placed a resolution congratulating the following upon the various honours and awards received: Dr. M. Balamurali Krishna, President of the Academy's 52nd Conference, the title Sangita Kalanidhi; Vidvan Madurai Somasundaram, National Award for Karnatic Music Vocal; Vidvan Lalgudi G. Jayaraman, National Award for Karnatic Instrumental Music; and Sandhyavandanam Srinivasa Rao, National Award for Karnatic Devotional Music, also various musicians, concert performers who got awards for their performances in the 52nd Conference.

Dr. Raghavan then placed a condolence resolution regarding the demise of the following musicians etc. Vidvan K. C. Thiagarajan, Sangita Kalanidhi Budalur Krishnamurthi Sastrigal, Vidvans Sattur A. G. Subramaniam, Darmala Ramamurthi Rao, Mridangam Specialist and author of a book on Mridangam, Kunnakudi Venkatarama Iyer, Poovalur Krishnamurthi and K. Soundarajan (former Secretary of the Academy) and V. Panchapakesan (member of the Executive Committee).

On behalf of the Academy and its Executive, the President, K. R. Sundaram Iyer, gave a resume of the Conference and its

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activities, results on the new lines of dialogue between performers and rasikas and the very many new lines of work which the Academy had proposed to take upon from the New Year. He paid a tribute to the Executive Committee of the Academy and particularly to Dr. Raghavan and his work and said that the new Academic block would be ready in the New Year and Dr. Raghavan would have the responsibility of being a Director of Academic matters. He also paid a tribute to the other members of the Executive Committee and the Trust Board and different Departments of the Government of Tamilnadu for all the help they had given in making the Conference a success, the Madras Corporation, in respect of Electricity, transport and other arrangements, the Press for coverage of all the proceedings of the Conference, and scouts who had helped the audience and office-bearers of the Academy. He expressed the Academy's thanks to the Hon'ble Thiru M. G. Ramachandran Chief Minister of Tamil Nadu who was kind enough to open the Conference, Raja Sir Muthiah Chettiar, who had kindly agreed to preside over the Sadas, musicians and musicologistss who had come from different parts of India and countries abroad to attend the Experts' Committee Meetings, the musicians who as Judges, had adjudged the winners in the various competitions, the donors of medals and prizes and the Junior and Senior musicians who took part in the concerts during the Music Festival. Lastly he expressed his appreciation of the audience who had attended the Academy's Conference in all its activities, the morning discussions, the competitions, the junior and senior concerts, in large numbers inspite of incovenience caused by inclement weather.

The Conference came to a close with the singing of Tyagaraja's Mangalam in Ghantaraga.

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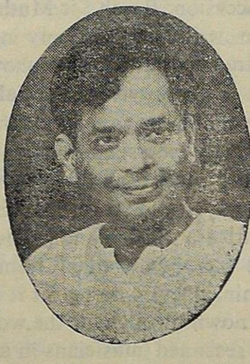
# THE SADAS

The Sadas (Convocation) of the 52nd Conference of the Music Academy was held at the auditorium of the Academy at 4 p.m. on the 1st January, 1979, with Rajah Sir Muthiah Chettiar in the chair. There was a distinguished gathering of members of the Academy, music lovers, musicians and scholars. The proceedings commenced with a prayer by Smt. R. Vedavalli.

The Sadas was convoked by Sri S. Natarajan, Secretary. Sri R. Ranganathan, another Secretary of the Academy, read out messages received for the success of the function.

Sri K. R. Sundaram Iyer, President of the Academy, welcomed the guests and gave a resume of the features of the 52nd Conference and the steps taken by the Academy to wean away the younger generation from the influence of pop music.

Sri T. V. Rajagopalan, Secretary of the Academy, presented Dr. M. Balamurali Krishna with the following citation.



VIDVAN BALAMURALI KRISHNA

" Born on Ekadasi day, July, 1930, as son of Pattabhiramayya and Suryakanthamma at Vijayawada. Was brought up in music under the late Parupalli Ramakrishnaiah Pantulu of Vijayawada, a direct descendant of Tyagaraja and an old member of the

Experts' Committee of the Music Academy; was a child prodigy, singer from his fifth year and a composer from his fourteenth year. Had his first concert in the A. I. R. in 1939; a versatile artiste, plays also on the viola and the drum. An original musician-composer, author of many rare ragas and varieties of compositions; has been principal of the Govt. Music College in Vijayawada; has worked in the A. I. R. and has also sung for the films and toured countries outside India. Had the blessings of Swami Vimalananda of Kuttalam Mutt; at his inspiration composed in 72 Janaka ragas and published the 'Janakaraga Kriti Manjari'. Composes in Tamil, Telugu and Sanskrit, Kritis, Varnas, Tillanas etc.; has published three volumes of his own compositions and given several L. P. records; has been honoured by the Government of India; was given National award by Sangeet Natak Akademi in 1975, and Doctorate of Andhra University; versatile and inventive musician having a large popular following."

The President of the Sadas, Rajah Sir Muthiah Chettiar, conferred the title of "Sangita Kalanidhi" on Dr. Balamurali Krishna and presented him with the Sanad and the Insignia of the title.

Speaking on the occasion, Rajah Sir Muthiah Chettiar recalled his intimate association with the Academy in its formative period and felt happy at the tremendous progress shown by the institution for over five decades. He praised the special attention shown by the Academy in giving a fillip to young vidvans. He also referred to the resistance in society years ago for family women and those belonging to communities other than the ones who were traditional exponents of Bharatanatyam to take to this art and how the Rt. Hon'ble V. S. Srinivasa Sastri and himself condemned this controversy. This art has now gained tremendous prominence because of Smt. Rukmini Devi who learnt it at a late stage. Her Kalakshetra was now known throughout the world. He added that the gesture shown by seasoned musicians in attending concerts by rising talent helped to provide the much needed encouragement to youngsters in the music field and this practice should be fostered.

Dr. V. Raghavan, Secretary of the Academy, presented Vidvan Vazhuvur Ramiah Pillai with the following citation.

BHARATA VIDWAN
VAZHUVUR SRI RAMIAH PILLAI

" Born in March, 1910 in a hereditary family of Natya Teachers of Vazhuvur in Tanjore District as the grandson of the well-known Samu Nattuvanar; student of his own uncle Vazhuvur Manickam Pillai; has trained the largest number of Bharata Natyam artistes some of them being well-known performers celebrated here and abroad; has also trained many Nattuvanars, chief of them being his own son Sri Samaraj; has been a much honoured dance teacher; has received distinctions and awards at Tamil Isai Sangam, Madras, Tamilnadu Iyal Isai Nataka Manram, Central Sangeet Natak Akademi, New Delhi, etc. A doyen of Natyacharyas in Bharata Natyam."

Rajah Sir Muthiah Chettiar awarded a Certificate of Merit to Vidvan Ramiah Pillai.

Sri K. Chandrasekharan, Sri T. S. Parthasarathy and Sri Titte Krishna Aiyangar spoke offering their felicitations to Dr. Balamurali Krishna and Vidvan Ramiah Pillai.

Sri T. S. Parthasarathy recalled his close association with Dr. Balamurali Krishna ever since the latter's boyhood and described how Dr. Balamurali Krishna composed kritis in all the seventy-two

melas when he was barely eighteen. He said that Dr. Balamurali Krishna had a unique way of singing which attracted thousands of music lovers. Clarity of expression and bhava were the keynotes of his music.

Speaking on Vidvan Ramiah Pillai, Sri Partaasarathy said that the Vidvan was one of the earliest natyacharyas from the Thanjavur area to settle down at Madras and teach the art of Bharatanatyam. His style, known as the "Vazhuvur Bani", was noted for its graceful postures and immaculate footwork. Most of the leading dancers of the day had learnt from him at some stage or the other.

Dr. Balamurali Krishna and Vidvan Ramiah Pillai acknowledged the honour done to them and thanked the Academy.

## SPECIAL AWARDS

Dr. V. Raghavan, Secretary, introduced the musicians who had participated in the different concerts of the season and had been adjudged as deserving special awards. The President of the Sadas gave away the awards. (Vide list elsewhere).

## COMPETITIONS

Sri P. S. Ramachandran, member of the Executive Committee, introduced the winners in the various music competitions held during the Conference. The President of the Sadas gave away the prizes to the successful candidates. (Vide list elsewhere).

Sri S. Ramaswami, Trustee, proposed a vote of thanks.

## COMPETITIONS & CONCERTS PRIZES 1978-79

| | COMPETITIONS | DONORS | WINNERS |
|---|---|---|---|
| 1. | Vocal Music, Gentlemen, Sangita Kalanidhi G. N. B. Memorial Prize | Awarded by Sri Ranganathan | |
| 2. | Vocal Music, Ladies, T. R. Venkatarama Sastri Prize | Awarded hy Sri T. V. Rajagopalan | I Prize: Sudha Venkataraman |
| 3. | Violin-Kasturi Ranga Aiyangar Memorial Prize | Awarded by late Sri K. Srinivasan | I Prize: K. Bharati<br>II Prize: G. Janakiraman |
| 4. | Veena Dhanam Memorial Prize | Endowed by late Sri M. Sudarsanam Iyengar | I Prize: Tata Banumathi<br>II Prize: N. Vijayalakshmi |
| 5. | Modern Compositions L. Muthiah Bhagavatar Memorial Prize | Awarded by the Executive Committee of the Music Academy | I Prize: Mangalam Shankar<br>II Prize } K. R. Umamaheswari<br>Prize } T. V. Sundaravalli |
| 6. | Tamil Songs-The 'Amarar Kalki' Tambura Prize | Endowed by Sri T. Sadasivam | I Prize: Geeta Krishnan<br>II Prize: T. V. Sundaravalli |

| | | | |
|---|---|---|---|
| 7. | Maharaja Swati Tirunal Compositions—Murthi Memorial Prize | Endowed by the R. K. Murthi Memorial Committee | I Prize: R. Sundar<br>II Prize: Prema Rajasekar<br>III Prize: K. R. Umamaheswari |
| 8. | Purandaradas Padas | Endowed by V. S. S. K. Tobacconist, Jaffna. | I Prize: T. V. Sundaravalli |
| 9. | Kshetrajna Padas | Awarded by The Music Academy | |
| 10. | Pallavi Singing-Dr. Sankaranarayana Iyer Memorial Prize | Endowed by Dr. S. S. Krishnan | I Prize: K. P. Babu<br>II Prize: Sumati Narayanan |
| 11. | Sanskrit Compositions—Dr. V. Raghavan Prize | Awarded by Smt. Priyamvada Sankar | I Prize: Mangalam Sankar<br>II Prize: K. P. Babu |
| 12. | Divya Prabandham, Tiruppavai & Tevaram-Sri Vijayaraghavalu Naidu Memorial Prize | Awarded by Vijayaraghavalu Memorial Religious & Charitable Trust, Sirkali, C/o V. Ramachandran, Beemanna Mudali St., Madras. | I Prize: Revati Subramanian<br>II Prize: K. R. Kannan |
| 13. | Bhikshandarkoil Rajagopala Pillai Prize for Dikshitar Kritis | Endowed by Smt. Sarada Natarajan | I Prize: Sudha Venkatraman<br>II Prize: Mangalam Sankar<br>III Prize: R. Sundar |
| 14. | Tulasidas Bhajans—Rajalakshmi Jagannarayanan Prize | Endowed by Sri S. Jagannarayanan | |

| | | | |
|---|---|---|---|
| 15. | Vedagiri Prize for Tyagaraja Kritis | Endowed by Smt. Lakshmi Vedagiri | I Prize: T. V. Sundaravalli<br>II Prize: Mangalam Sankar<br>III Prize: B. Lata |
| 16. | V. R. Gopala Iyer Prize for a Violinist (Junior/Sub-Senior) | Endowed by Sri Lalgudi G. Jayaraman | Sri Kudanthai Balasundaram |
| 17. | Semmangudi Narayanaswamy Aiyar Memorial Prize for the best Junior Violinist | Endowed by Sri V. Panchapagesan | Sri K. Shivakumar |
| 18. | Prize for a Violinist (Junior/Sub-Senior) | Endowed by Late Violinist Abhiramasundari | Smt. Radha Narayanan |
| 19. | Chellapally Ranga Rao Prize for a deserving Veena Player | Endowed by Sri Chitti Babu | Sri Ayyagari Syamasundar |
| 20. | Dr. Henry Cowell Prize for the best Junior Mridangist | Endowed by Dr. Henry Cowell, U. S. | Sri Poovalur V. Srinivasan |
| 21. | V. R. Sambasiva Iyer Memorial Prize for a Vocalist | Awarded by Sri S. Natarajan | Smt. Geetha Raja |

| | | | |
|---|---|---|---|
| 22. | Sri G. V. Narayanaswamy Iyer Prize (II Prize) | Endowed by Sangita Kalanidhi G. N. Balasubramanian | Smt. B. Lalitha and Smt. B. Haripriya |
| 23. | Vidvan Semmangudi Narayanaswami Iyer Memorial Prize (II Prize) | Endowed by Sangita Kalanidhi Semmangudi Srinivasa Iyer | Bangalore Sri M. S. Govindaswamy |
| 24. | Violin Prize | Endowed by Sri V. Sethuramaiah and Sri R. K. Venkatarama Sastri | Sri Peri Sriramamurthy |
| 25. | Suryakanthamma Memorial Prize | Endowed by Sangita Kalanidhi Sri M. Balamurali Krishna | Smt. S. A. K. Durga |

| | COLLEGE | DONORS | WINNERS |
|---|---|---|---|
| 1. | Raja Sir Annamalai Chettiar Prize in the Academy's College for Practical | Endowed by Raja Sir Annamalai Chettiar and Raja Sir M. A. Muthia Chettiar | V. Kalyani |
| 2. | R. N. Sharma Memorial Prize in the Academy's College for Theory. | Endowed by T. Alamelu Ammal | V. Kalyani |

# Voice Culture

DR. S. A. K. DURGA

First, I wish to express my sincere thanks to the Music Academy authorities, for having given me an opportunity to place before this learned audience my deductions from my research on voice culture with special reference to Carnatic music. The research has been made in three main phases.

1. *Gāyakagunadōshas* expounded in *lakshana granthas* in the light of modern anatomy and physiology
2. Traditional methods of training the voice.
3. Scientific methods of training the voice.

In today's paper I wish to highlight the aspects of scientific methods of training the voice which can be incorporated in our present day traditional methods to have a further improvement on the technique of voice production.

The Bruhaddharma purāna, the latest of upapurānas, asserts that a good tone and musical ability are required for good singing, but 'Souswaryam' or a good tone is more important or superior than musical skill.

In our *sangīta lakshana granthas*, where-ever the merits of singers are expounded, the possession of good voice is considered as one of the necessary qualities of good singing. Every singer should keep his voice sweet and melodious to exhibit his musical skill.

The singer uses the physical organ 'voice' as an instrument of music. To be ranked as a musical instrument, the voice should be able to do 'more' than merely produce sound. It must be capable of producing a wide range of controlled frequencies and must be able to sustain them for the necessary length of time at various intensities. The voice should be attractive and flexible to produce the various 'ornaments' related to the particular style of music. The vocal mechanism is brought into complete obedience to follow the will of the mind through training. The process of bringing the

voice under control is known as 'voice culture' in the field of music. The methods of training the voice vary with the systems of music.

Voice training methods of South India follow the traditional practices of the professional singer which are based upon empirical methods. The scientific principles underlying the present day methods point out to the desirability of preserving the invaluable traditional practices. In future, the scientific methods of voice training need to be combined with our present day methods within the framework of tradition and in tune with the requirements of South Indian music. The art of voice culture can be improved further only by a judicious interplay of tradition and invention.

The territories which belong to physiology, physics and psychology have been crossed to study the physical and psychological principles of voice-emission. The findings in the fields of physiology, physics and psychology have made it possible to approach the study of voice culture with a scientific outlook. But to meet the exact requirements of music which is a fine art, the scientific study needs to be modified in many cases and supplemented by the use of musical exercises. It is here that the study of voice culture becomes more than a science—an art, that is part of the divine art of music.

This instrument, viz. the voice consists of four parts, namely, the vibrator, the resonator, the motor and the articulator. Many musical instruments have the first three parts in some form or other. But the articulator is the characteristic of the human voice. It is here that the instrument voice becomes 'human' and transcends mechanism. It is the most articulate instrument since it can be made to utter words according to the musical laws, by modifying the sound produced by the vocal chords into vowels and consonants, by the shape of the lips, the placement of the tongue and the soft palate. It conveys poetic thoughts and produces impressive music. Other instruments merely play the tune, while the voice plays and says at the same time.

## PITCH OF THE VOICE

The frequency of the vocal note corresponds to the oscillating frequency of the chords. Every individual has a natural pitch of his own. The natural pitch level is dependent upon the physical characteristics of the individual's vocal mechanism. It is the pitch

level at which one can produce notes of the best quality with very little effort. The vocal mechanism works with great efficiency at this pitch level. As the vocal chords are capable of varying their tension, mass and length, the pitch variations become possible. The pitch of the voice varies strictly with the tension and inversely with the mass and length of vocal chords.

The laryngeal mechanism is capable of producing a wide range of notes. To cover this wide range, the vibratory mechanism undergoes certain changes in its length, thickness and tension. The technical term for the adjustment of the larynx, for particular demands of range or for a series of notes, is called the Register.

Register and Octave are not synonymous terms. Scientifically speaking there are only two groups of muscles, crico-thyroid and thyro-arytenoid, and posterior and lateral crico-arytenoid muscles, which act upon the vocal chords. As there are only two extremes of vibration, there are only two registers in a voice. The two registers can be called the 'Lower Register' or 'Heavy mechanism' and the 'Upper Register' or 'Light mechanism'. High speed motion pictures reveal that, in singing very high notes, the high pitch is accomplished by a different mechanism namely, 'Damping'.

An effective good voice should be able to produce three octaves. In India, the entire range is classified into three *Sthāyis-Mandra, Madhya* and *Tāra* (Low, Medium and High). The three *sthāyis* are also called *Mandra Saptak, Madhya Saptak* and *Tāra Saptak*. By habituation, we use the term 'Register' to denote the *sthāyi* and consider the three *sthāyis* as three registers. But scientifically they are not. There are only two registers in a human voice, and a good voice, which has an effective range of three octaves, produces them in either laryngeal adjustment. In the bottom notes of the middle octave, the lower register predominates, while the top notes of the middle octave, and the notes of high octave are produced by the mechanism of the Upper Register.

## INTENSITY OF THE VOICE

The intensity of the voice depends upon the breath force which determines the amplitude of the vibrations of the vocal chords. For the artistic purpose of singing, voluntary control over the breathing mechanism is essential. The primary source of energy for

voice production, is the smooth flow of air provided by the breathing apparatus, in particular, the lungs. Disorders in voice production mostly result from incorrect breathing. The two essential requirements of well-controlled breathing for singing are quick inhalation of large volume of air and regulated expellation of the breath stream.

The type of breathing that ensures the two above mentioned requisites is the Diaphragmatic type. An oft-quoted advice to singers is to sing from the diaphragm and not from the throat. The main objects of breathing technique are to produce a powerful voice, to execute long musical phrases, to make use of the full vocal range and to sustain on a note without any shake. The correct type of breathing enables the singer to inhale quickly in order to interrupt the song as little as possible and to have greater capacity of air, and provides control to expel the breath in order to sustain on the notes steadily for a long period, to execute groups of notes in fast tempo at one stretch, to maintain the force and power of the voice in the long passage up to the end of the musical phrase and to have power and a wide range of the voice. Hence 'the virtuoso in breathing is nearest to the virtuoso in singing'. (An old Italian adage).

## QUALITY OF THE VOICE

The quality of the voice depends largely upon the resonant cavities. The resonant system of the voice is more complex than any other musical instrument, because the voice is unique in having several resonant chambers. In the human voice, the chief resonating cavities are the throat, mouth and nose. When the tone produced by the vocal chords is directed through the various sets of resonators, it assumes different colours according to the prominence given to the particular resonating cavity. In the field of voice culture, this is known as the 'placing of the voice'. The voice can be placed either forward, backward or at centre.

In forward placing, the tone is placed well forward in the mouth and the tone takes principally the mouth resonance. As the walls of the mouth cavity are too flexible and variable due to its soft walls, the tone is not reinforced consistently. This invariably makes the tone lack in richness and volume. The mouth is not a good resonator. It should act as a megaphone. In central tone placement,

the tone is reinforced primarily by the pharynx. The tone obtains both carrying power and ringing quality. The throat cavity is kept well opened, relaxing the jaw, lips and neck muscles. The sound waves from the vocal chords are reinforced more effectively by the pharynx while the mouth is adjusted into the shape of a megaphone. This is known by the name 'open throat' singing. Singers of classical music are expected to sing with this tone placement. In backward placing, the tone is placed well backward on the hard palate and reinforcement comes mainly from the cavities of the lower part of the throat.

The throat cavity must be enlarged to ensure a good resonant tone. The placing of the tongue plays a vital role in varying the size and shape of the throat cavity. The base of the tongue should be pulled forwards and away from the posterior wall of the pharynx. There should not be any tension of the neck, jaw and lips. The mouth cavity must be kept open to act as a megaphone with the pharynx and the nasal passage should be free to obtain the correct resonance.

Though the singer should increase the size of the resonators, he must be aware that only a little passage is provided between the resonators. The variations of the mouth opening should be as little as possible.

The quality of the voice mainly relies on vowel production. The free passage of the breath stream through the mouth cavity without any audible friction produces vowel sounds. The quality of the vowel sound is fixed by the variations in the width of the aperture of the mouth which is caused by the altered positions of the tongue and lips. The consonants are produced by obstructing the breath in the mouth by the organs of articulation at one point or another. The production of consonant sounds is known as articulation, which comes from the root word meaning 'bring together'. The consonants give intelligibility to the words.

Vowels are considered as more harmonious and deep-toned than consonants. That is why a language is described musical if it abounds in vowel sounds. The Hawaian language is good for singing because every syllable is separated by a vowel and every word ends with a vowel. (Aloha Ukulela). In the west, the Italian

language, which consists of more vowel sounds, is considered as the musical language and the best studies for a singer are written in that language. The best works and studies of South Indian Classical music are mostly written in the Telugu language, because of the prominence imparted to the vowel sounds at the end of every word and there is no cluster of consonants in Telugu. As singing is almost a continuous production of sound, interrupted only by the pauses for inhalation, any speech sound that spoils the continuity of the song does not suit well for musical compositions.

As the formation of vowels determines the quality of the voice, more prominence is given to vocalisation exercises in voice training methods. The voice must be capable of articulating intelligibly the words as well as the musical tone. Hence, clear articulation of consonants is also necessary to give intelligibility to the words used in singing. The appeal for vocal music is greater than the appeal for instrumental music because of the welding of the words with music.

Singing is an aesthetic calling of the mind. Voice is not conditioned by throat alone, but is the result of a series of interacting forces, a substantial part of which is more psychological than physiological. Research experiments have shown that in many cases, the vocal impurities, such as short vocal compass and unsteadiness of the voice, result more from psychological factors, such as shyness and fear, than physiological impairment. The kernel of singing is based upon self confidence and purity of mind. The singer must be confident that God has bestowed him with a good voice and by practice he can bring the voice under his control. He should also have great love and devotion to the Art of Singing which gives him more strength to practise it assiduously.

The traditional methods of training the voice includes the technical exercises and compositions of South Indian Music, which are designed to impart both good tonal quality and musical ability. Todate, there is no set vocal exercises to cultivate the voice alone because it is essential that the voice should be able to sing the particular style of music and hence the technical exercises aim at improving one's musical ability besides good tonal quality.

In the olden days, the practice of scale exercises and the technical compositions were carried over for a long period as the

'Gurukula' system was prevalent and only the ear-rote method of teaching was adopted. This in turn made the muscles of the vocal mechanism so supple and flexible to produce what the singer intended to express. In the past three decades, many music conservatories have sprung up, which in turn have caused the Gurukula system to fall into oblivion, and within a short period, great achievements are expected. Hence a drastic lowering in the standards of voice quality has resulted. In future, scientific methods of voice culture can be incorporated carefully with our present day empirical methods to have further improvement on our voice training system. The scientific methods of voice culture include the principles of training the child, adolescent male and female voices and to investigate the causes for tonal impurities and suggest remedies therefor.

Scientific methods of voice training employ different techniques for training the child, adolescent male and female voices. Children should be placed under a competent teacher from the very beginning because the early bad training either damages the voice completely or impairs the quality of the voice so much as to require much time to regain good quality.

Since their vocal organs are not fully developed as in grown up persons, children have a high pitch voice. Children should not be asked to force their voices to be loud because the vocal muscles become tensed which in turn spoils the quality of the voice. The exercises for the production of very low notes and very high notes should be avoided as they give too much strain for the laryngeal and breathing mechanisms of the child. The compass of children's voices at the age of six are only about one octave. The range increases gradually and only at about eight years of age children are able to sing one and a half octaves. When children are ten years old, they are able to produce more than one and a half octaves. The exercises should therefore be advocated so as to suit the biological features.

The songs prescribed for young children should be quick in tempo with a limited range and must be short. As vocal art is highly imitative, children are tempted to imitate man's voice if they are placed under a male teacher. Therefore women teachers are better suited to train children's voices than men. Otherwise, men teachers should use their soft voice whenever they train the children.

Singers and scientists all over the world have agreed that the style of breathing determines the quality of the voice to a large extent. Hence, correct breathing habits should be well established in the early years. The child should be asked to keep his face up in a recumbent position and to inhale deeply. The teacher should place his hands on the middle ribs of the child and must feel the correct expansion. The intercostal muscles come into action with the expansion of the middle ribs. The practice avoids the bad habit of lifting the shoulders when inhaling the air deeply. The child must also be trained to exhale the air slowly and gradually, as the efficiency in expelling the air is very important for voice production.

Until the puberty period, there exists no difference in voice quality among children of the two sexes. The first sign for the coming of adolescent voice is huskiness and depth in voice quality. The voice begins to waver and crack due to the faster development of the laryngeal muscles. The voice then settles and attains a masculine and powerful character, lower in pitch and higher in intensity. This change is very marked among boys.

There will be no difficulty during the mutation period, if the voice ts trained properly in the early years. The use of chest voice in the higher octave should be avoided in the pre-adolescent period itself, because this creates more problems when the voice begins to change during the puberty period. Soft singing and humming exercises should be advocated during mutation period to keep the voice steady and rich. Research study has revealed that only at the adolescent stage, an interest to sing with emotion arises among students.

The marked difference in voice quality among men, women and children is due to the size of the vocal chords, the kind of breathing and the physical make-up of the resonant cavities. The size of a baby's larynx is one third that of a woman's larynx. It begins to grow rapidly until three years. Then the rate of growth slows down till the sixth year. After that it stops growing until mutation period and the development is in the same manner for children of both sexes until puberty. For men during the mutation period, the larynx begins to grow in all directions. The Thyroid, Cricoid and Arytenoid cartilages enlarge and consolidate. The Adam's Apple becomes more marked and finally the vocal chords

become thicker and longer for men. The key-note lowers upto four notes. In both the sexes, those who mature early have high voices and those who mature late possess low voices.

Regarding breathing habits, men breathe differently from women, but there is no difference among children of both sexes. Men breathe usually with the diaphragmatic type with the movement of the diaphragm effected by a more wide and free movement of the lower part of the chest wall. Women breathe with the costal type as the upper part of the chest walls are more flexible and move more freely. Because of this natural capacity, we find that even an untrained male voice is strong at the lower tessitura. while an untrained female voice is free in the higher tessitura. Hence men should be trained to sing the upper octave notes freely by improving the muscular control to handle the breath upon high notes, while women should be trained to reach the lower octave notes with adequate loudness by learning the diaphragmatic type of breathing.

Finally, the voice quality is influenced by the physical make-up of the resonating chambers which vary with children, men and women. The resonating cavities are usually larger in men than in women, while children have smaller cavities than adults. The child has more space in the head than in its throat passage. Therefore the child produces the tone with the high overtones predominantly. The voice sounds shrill. When the child grows, the spaces in the throat passage enlarge and lower overtones enter into the tone which make the voice rich. As the space of the throat is enlarged for adults, the voice quality is powerful. The voice of a child is usually high also because of the short vocal chords which are placcd very high in the neck.

As the voice is 'human,' it grows, matures and varies from one sex to another. A careful study of the principles based on anatomical factors becomes therefore necessary to train the voice. A person should always sing in his own voice. Children should never try to imitate the voice of an adult and men should always sing with a powerful and manly voice while a lady's voice must be soft and gentle.

Here, I would like to say a few words about 'False Voice'. Scientifically speaking, there is no such voice as a false voice, which

is wrongly interpreted by some people as the voice produced by false vocal chords. There are two sets of vocal chords—True vocal chords and False vocal chords. But the voice is produced only by the True vocal chords. False vocal chords have nothing to do with phonation. When the tone of the voice sounds soft or shrill, it is described as singing in a false voice. But it is not so. There are only two types of voices among singers—loud voice and soft voice. There is no such thing as True voice and False voice. It is incorrect to say that only a loud voice is a True voice. Singers may be good at singing either with a soft voice or a loud voicc.

Scientific methods of voice training not only employ different techniques for training the child, adolescent male and female voices, but also investigate the causes for tonal impurities and suggest remedies therefor

The disorders of the voice can be classified into two types—organic and functional. The first is concerned with physiological defect of the vocal mechanism, which therefore should be treated by a physician, while the latter deals with the operation of vocal mechanism and must be dealt with by a vocal teacher.

The functional disorders are throatiness, unsteadiness, breathiness, break in voice registers, voice fatigue, thin or feeble voice, white tone, nasality, huskiness, hoarseness and uneven voice. These tonal defects can be eradicated by finding out the cause for the tonal impurity and by applying proper remedial methods. For example, throatiness results from the followlng reasons:

(1) The position of the tongue and tension on the tongue muscles cause throatiness.

(2) The raising of the larynx high against the hyoid bone or pressing down the hyoid bone against the larynx and the contraction of the swallowing muscles while singing make the voice throaty.

(3) The tension in the jaw. neck and chest muscles affect the proper function of the laryngeal muscles. Hence to approximate the vocal chords, the singer forcibly squeezes the larynx between jaw muscles and neck muscles which makes the voice throaty.

To rectify this defect, the following scientific methods can be adopted as the reason has been found out scientifically. First, the tension in the jaw muscles must be removed. The rigidity of jaw muscles can be removed by holding the head slightly downwards with the chin inward. Moving the head gently from side to side and drooping the jaw down and back, the singer gets the relaxation of jaw and neck muscles. Then, tension of the laryngeal muscles can be relieved by yawning with closed mouth which lifts the soft palate and opens the throat passage.

The tongue should not be drawn up and back, or down and back, or completely relaxed which constrict the throat passage. The tongue should be kept flat so that the tip of the tongue touches the back portion of the lower gum ridge. But mere flattening of the tongue is not enough. The base of the tongue should be pulled forwards.

Mastery of the correct type of breathing helps a singer to avoid the use of swallowing muscles to close the glottis. This closure of the glottis by means of the swallowing muscles makes the larynx go upward and presses against the hyoid bone. The diaphragmatic type of breathing helps the larynx to stand low and makes the hyoid bone remain up, so that ample space is provided between the larynx and hyoid bone.

The other defects are also cured by scientifically finding out the causes for bad tone and applying the correct physiological remedial methods. Apart from the defects mentioned earlier, incorrect phrasing and bad articulation should be avoided.

Faulty breath control makes it difficult for the singer to adopt suitable places for the intake of the breath. Though in the music of South India, there is no fixed place for the intake of breath, the singer should take the breath before a musical sentence or before the word which requires special emphasis. The singer should avoid unnecessary pauses and the intake of the breath should never be audible.

Defects in phrasing lead to bad articulation, A sluggish and large tongue affects the pronunciation of syllables. The misaligned teeth and poor occlusion between the two lower or upper dental

arches affect the enunciation of consonants. Very high and narrowed hard palate distorts the production of words, while thick lips influence the labials. While producing a diphthong in a song, the transition from one vowel to the other must be rapid and should not be a glide as in ordinary speech. The sibilants should not be hissed too much. When the pure vocal sound is backed up by good articulation, the beauty of vocal music becomes further enhanced.

Voice, the most delicate and wonderful musical instrument, requires very careful handling. Vocal impurities more often result from the incorrect use of the vocal mechanism. Voice production is based on motor act which becomes habitual by repetition. The vocalist should practice every day throughout his life time. The Victorian platitude 'Practice makes Perfect' needs to be revived and applied to the act of voice culture. But to gain the maximum advantage from practice, the student should study first under a competent vocal teacher and must practice with correct methods. A teacher of singing should be a singer himself to illustrate the correct and incorrect methods of voice production. He should have full control over his voice and must know the scientific facts regarding voice production. A mere theoretical knowledge of voice training methods is insufficient to be a teacher of singing.

Great men of all walks of life have expounded the greatness of this God-made instrument—the voice. This precious gift of God needs to be kept in perfect condition by proper cultivation, to sing the glory of the Almighty. Otherwise, we deprive ourselves of the greatest of joys—the spiritual realisation of God through melodious sound.

Todate, the traditional methods of voice training are followed in South India. It is an undeniable fact that each exercise has been set up with a value and a purpose. Hence, traditional methods have to be retained. But any art will become fossilised if it remains static. Therefore, in future, the introduction of scientific methods of training the voice with the present day empirical methods of voice training will improve the quality of the voice and the general standards of voice quality will be raised. Scientific methods of voice training are not western voice culture methods. The principles of any science in any country are the same.

Voice training methods differ according to the styles of singing. In India, we have Northern and Southern systems of music and each system has its own methods of training the voice suited to its own style of music. It can be said that there is no standardised type of an ideal voice, as each system of music is differently constituted according to the factors that make up its originality. It is unwise to compare the voice quality of a North Indian or Western or Eastern singer with the voice quality of a singer of South Indian music. Also, a wholesale application of the voice culture methods of other musical systems to the music of South India is unwarranted.

# Voice Culture

## The Female Voice in the Classical Music of India and the West

AMY RUTH CATLIN, Ph.D.

Just as language differs from region to region, the use of the singing voice in classical music varies from one culturo-geographic area to the next. As I have been trained in classical Western singing and have tried to learn both Karnātaka and Hindustāni vocal music, I have observed that the training of the Western classical voice seems to bear a strong resemblance to Hindustāni practices, with less similarity to Karnātaka methods. Perhaps coincidentally, the Indo-European languages of north India are related to the Romance language of Europe, while there is little relationship to the Dravidian languages of the South.

In training the female voice for classical performance in the West, the first decision to be made is how to classify the voice according to roughly eight or ten types. There are low, medium and high voices, with several sub-divisions within each category. The alto, mezzo-soprano, and soprano are the three main types. Voices are further categorized according to the general pitch range as well as tone quality, dramatic potential, and suitability for the standard repertoire for each of the ten voice types. For example, the lyric soprano must be able to sing smoothly and without much passion, while the dramatic soprano needs more volume and potential for expressing violent emotions. The character of the singer herself affects the voice. A sprightly personality with a lyric voice will be cast as a soubrette, while a calmer personality with the same voice range will be categorized as a lyric soprano.

The process of exercising the voice was developed mainly by Italian opera singers, who needed to produce a sound which could be heard above an orchestra of violins, cellos, flutes and clarinets. A system of first warming up the voice by singing long tones on "aa", "ee", "maa", and "nee" on each *swarasthāna* throughout the entire range of 2½ octaves would make the voice ready for faster passages after about twenty minutes. Just as in tuning the *tambura*,

each tone is made to vibrate with the overtones above it, including the two sa's, one pa, and one ga above the fundamental note sung. By minutely altering the shape of the mouth and controlling the breath pressure coming from the body, these overtones can be produced. The singer must be standing to make the correct sound, with shoulders back and pressing downwards, abdomen firm and pressing out and down, the jaw dropped and fully relaxed. Then, starting in medium speed, scale passages sung on each vowel for the entire 2½ octave range must be sung. A metronome (mechanical time-keeping device) often helps to keep the tempo steady. Next, a twist is introduced into the scale passages, making them " vakra ". The scale used is always the major (Shankarabharana mela), minor (Nathabhairavi mela), melodic minor (Gaurimanohari ascent, Nathabhairavi descent) and harmonic minor (Kiravani mela). Then tempo is gradually increased and the passages repeated. Also, " scales " called " chromatic scales " using all twelve swarasthanas are sung in all tempi. Likewise, arpeggios or patterns using only " sa-ga-pa-Sa " are sung on all twelve notes. The ideal is to sing all these passages as smoothly as possible; then the same passages are sung in " staccato ", or with each note sharply detached from the next and sung as short as possible. The voice must not have any " break " or noticeable change in colour from the lowest notes to the highest; a smooth blending of tone colour must be achieved throughout the range. The sound must ring with a clear focussed centre. To create this sound, the " chest voice " in the lowest range must always include some blending of " head voice " (falsetto) resonance, and the upper " head voice " must likewise always contain some " chest voice " colour. Microphones are still not permitted in any performances of Western classical vocal music.

Similarly, the Hindustāni musician must try for at least 2½ octave range, singing " akāra " and " ikāra " in various speeds of single notes, scales and patterns. But rather than merely memorising each exercise and repeating it at different pitches, the singer is encouraged from the beginning to use innovation in creating related taans. The speed in the exercise session begins very slowly and gradually increases. The same process is heard on the concert platform, while Western vocal exercise has never been integrated into the performance. To the Western musician, the tone colour of the Hindustāni musician (and also of the Karnātaka musician) sounds " nasal ", but to the Hindustāni singer, the Western voice also sounds disagreeably " nasal ". This is a difficult quality to

measure and its perception seems to vary from culture to culture in this case. But everyone would agree that the tone does indeed sound different whether due to more or less nasality or other more complex features. Also, the Hindustāni and Karnātaka musician does not automatically sing with "vibrato" on every note but uses it selectively, and more often in Hindustāni music.

The voice culture of the Karnātaka singer depends less on extended tones and scale passages sung in "*akāra*" than on cultivating the subtle "*chhāyā svaras*" and intricate *gamakas* inherent in each *rāga* and composition which link one tone to the next. The "chest voice" is dominant throughout the entire range of 2 octaves. *Rāgas* are sung alone or in the context of a composition, and the correct rendering of the tiny nuances constitutes a kind of voice culture which is derived less from the physical voice than from the *rāga rūpa* and *rāga bhāva*. This is why the Karnatāka kaccheri does not begin slowly with extended tones. Extended tones are not a major part of the music, while intricate melodic clusters with a vigorous underlying rhythm characterize the music of the South. The Karnātaka singer must of course have "voice culture", else she could never produce the complexities of ragam, tanam and kalpiṭa sangita. It is simply a different kind of voice culture than is known to Hindustāni and Western singers.

# Introduction to the Khyal

N. KESHAVRAM IENGAR

Years ago as a teenager, I used to listen to classical Hindustani music from the All India Radio. " The Listener " published by the A.I.R. used to give the first few words of the Khyāl which the singer was programmed to render. With paper and pencil, I used to wait eagerly to note down the rest of the composition, hoping to learn the Khyāl from listening, as I used to do with the film songs of New Theatres and of Saigal in those days. The text of the film songs was available from the printed pamphlets on the pictures being screened. But I never got to hearing any of such " Classical " compositions in full. It was almost a revelation, when shortly after, I came across the Khyāls which I have learnt, where, I could follow the whole text, everytime I heard the Khyāls from my teacher.

How did such a situation come about, namely, the sacrifice of the *sāhitya* of the Khyāl?

The music of the North and the South must have been the same as long as the principal music of the time, such as that sung in our temples, was composed in Sanskrit. In the North the major music style was called Dhrupad—compositions mostly in Sanskrit addressed to our Hindu deities. These Dhrupads were sung in a more or less rigid musical form, meaning, each syllable of the text had but one musical note without embellishments and the composition consisted of 4 parts—*āsthai*, *antarā*, *sañchari* and *ābhōg*.

(Demonstration of a short line of Dhrupad)
" jayati jayati Sri Ganesha. . . ."

I suspect that the different methods of rendering any line of a Dhrupad composition, had some relation to the four methods of chanting our vedic mantras [Pada, Krama, jatā and ghana]. In such renderings musical alaṅkārs, as we know them today, were excluded.

For many centuries, the singers of Dhrupad in North India were Hindus, who would have understood the meanings of the

songs they were singing. At the time of Akbar, in the XVI Century, the Dhrupad was said to be at its peak and Tansen was himself a Hindu singer originally. We do not exactly know how so many Hindu singers subsequently got converted into Islam, but in a few decades almost all the singers of Dhrupad in North India came to be Muslims. Naturally the first generation Muslim converts were still singing their Dhrupads with the necessary bhakti and bhāva. But the later generations of Muslims could hardly be expected to have their heart in the compositions on Hindu gods, so that the Dhrupad became, very soon an acrobatic exhibition rather than a communicative art. All the attention of the singer was on the *tāla*, so much, so that a Dhrupad recital was more a tussle between the singer and the drummer than any soulful music, notwithstanding the profound *sāhitya* of the compositions.

We notice from many ancient miniature painting of the North that a music party often consisted of a Been or Veena player, a drummer and but two or three listeners.

Originally the Dhrupad singers were also *beenkars* and before they commenced their song with words, they used to play the *raga* on their *beens*, a practice also in vogue in South India. Later this practice was distributed to two persons, the vocalist and the *beenkar*. Still later these two artists were further divorced into separate performers. At this point the vocalist began to do with the voice, what the *beenkar* used to do with his instrument. This was the origin of the vocal *ālāp*.

By the time of the sovereign Mahommed Shah of Gwalior and Delhi (c. 1750 AD.), the Dhrupad had reached quite a meaningless low, and the *beenkars* were regarded only as second class artists. Under these conditions, resenting his inferior status *and* the mere quantitative exercise of the vocal music of his time, a *beenkar* in Mmd. Shah's court, by name Niyamat Khan, left his sovereign's court and settled in Lucknow. There he is said to have composed a new kind of music, called the Khyāl—with compositions in the poetical Hindi of that time. Niyamat Khan, who took the pseudonym " Sadarang " was equipped with the *paddhati* of the *been* and the background of Dhrupad. His new music which was at once meaningful and beautiful appealed directly to the connoisseurs of that time. There was no separate *ālāp* preceding the song and

various kinds of alaṅkārs like the gamak, tān, khatka, murki, etc. were introduced consonant with the meaning of the composition. Here once more was music with *rasa* and *bhava*. So enchanted was Mmd. Shah with this music, the Khyāl, that Sadarang was at once made the court musician of Gwalior. The Khyāl therefore was an aristocratic art; but we are now living in democratic times!

One hears the names of Amir Khushro (13th Cent.) and Hussein Sharqi (16th Cent.) as being the originators of the Khyāl. But in the absence of any "recordings" as we have now, or a living unbroken tradition from these persons, we have no means of verifying the claim, whereas we still have a surviving tradition from Sadarang, as the earliest composer of Khyāl. This Khyāl, as I said, was built on the foundation of Dhrupad with all its *ragas* and *talas*, the *paddhati* of the *been* with its *meend* or glide and continuity of sound, and the intonation of the Hindi and Persian languages. Any vocal music is necessarily structured on the phonetics of the language which that music employs.

Here is a sample of Mathura Hindi—" Kaho Pannalala kahai javatho ". You see the range and drag of the notes in the words used even in ordinary speech.

Now, Sadarang was a truly inspired composer as his compositions bear out. *As musical compositions Sadarang's Khyals are without parallel anywhere in India.* When the Khyāl thus gained the place of Dhrupad on its merits, the other professional singers were obliged to convert some of their Dhrupads into Khyāls by the addition of alamkars, or to compose Khyāls themselves or to copy the Khyāls of Sadarang and company, which many did. But those Khyāls were not easy to copy 'by mere listening' a few times; they had to be learnt bit by bit from a competent teacher. Not many musicians had this fortune. So we see the current *fragments of Khyāl*, with only their *mukhadā* or first few words. The rest of the *āsthai* and *antarā* was more or less an apology for a composition. These pseudo-Khyal singers were content to sing the ragas only, for their supposed aesthetic appeal, free from the "tyranny of Sahitya". I doubt if such singers would have won recognition from Mahommed Shah, that *rasika* and patron par excellence of Hindustani music. [These would-be Khyāliyās were also the founders of the various "Gharāṇās of Khyāl" one hears of in the North, most of which represent different "styles of non-music".]

Here you see the full text of the *asthai* and *antara* of a Khyāl in Darbāri kānada—

"Hazarat turakamān jhuke bala bala jhaiyo yēri
māyi pīr mero sācho.||

Shama sūla aur pīr dukha darīndra dūr kāraṇa
aur roshana dowu jahāṅ.||.||

the translation of which would read:—

"I make obeisance to Hazarat Turakaman with all my strength; he is my true saviour. He is the granter of Bliss, Peace and Mercy and the remover of sorrow and the giver of Light to the world."

[The original form of the Khyāl is sung with some improvisation of the *asthai* (1st line) and the *antara* (2nd line).]

With this manner of elaboration, the Khyāl or cheez, as it is called, may be sung for 15 to 20 minutes, *without repetition*. One could perhaps hear a *rāga* played on an instrument for an hour, though not necessarily without boredom. But from a vocalist the hour-long "grinding of a raga" becomes a torture. Quite rightly have South Indian listeners exclaimed—

"Hindustani sangeetam ānāl orē bor".

They have heard only such inferior samples. Whereas the instrumentalists of the South reproduce vocal compositions, in the North it is the vocalists (of Khyāl) who nowadays imitate the instrumentalists with their rāga elaboration.

Our practice is to sing the *asthai* and the *antara* once or twice, *exactly as we have been taught*; *that* is the 'original form' from the composer. Then, we are on our own with the improvisation. You will have noticed that the improvisation was in the same *raga* and *with* the *sāhitya* of the composition clearly articulated. Such improvisation appears deceptively simple but it requires years of practice. I know a case of two brothers starting to learn vocal music together. One went for South Indian music. After about an year he was able to give an independent concert of Karnatic music. The other went for North Indian music. After an year's training he was barely able to play the tambura!

Suppose one were to ask a singer, what he was singing and he replied—" I am singing Darbāri Kānada " he would be a Class IV musician. If he had said—" I am singing a Khyāl, or Thumri or Bhajan, etc.", he would be a class III musician. If a singer replied that he was singing in praise of Krishna, or of the spring season or some such theme, he would be a class II musician. If he said, he didn't know if he was the singer at all, he would be a class I musician—such as our composer saints of the South and the North.

Over the past few decades some North Indian musicians, have enjoyed some popularity in the South. I won't mention their names, but these singers, representing nearly three generations of North Indian musicians had one point in common. They indulged in the practice of singing *sargam*, that is, the swaras of the raga by name, in their recitals of Khyāl. This is a bad habit copied from South Indian singers. Surely such swara singing cannot be compatible with the expression of the *artha* and *bhava* of the Khyāl or any other type of composition. In our school, there is never any mention of the name of a swara *even* during tuitions. And yet we have at least half a dozen evening ragas, for instance, with the same swaras. The difference in atmosphere of the respective ragas is due to the subtle colouration of the komal swaras in particular, which one has to ' learn by ear ' from a competent master.

I may be pardoned for presenting an evening raga-Darbāri Kānada, in the morning. It was only for purposes of demonstration of a " royal rāga ". Here is another Khyāl in the morning raga Lalit—

" Mana sumiraṇa kara rahi nisadina ghara rahi sāhe
sāhe mana dhāri meri. ||

Ho jhai jhai dhyāve thayi phala pāve Nyāmata dēta
hajūri Sadārang jaba itanohi māṅgata rāga tāna
samapuri meri ". ||

Translation—" My wish is to stay at home always and hold my mind in rememberance of the Lord. Every one who remembers the Lord gets the fruits of his devotion and is blessed with abundance. But Sadarang only asks for the completion of his music (rāga and tāna)."

[Recital of the Khyāl in Lalit in vilambit with Madhyam tuning of the tambura; followed by a chotā Khyāl in madhyalaya and a Tarāṇā in drutalaya.]

With the Tarānā, the singer may go as fast as he can, provided the *swaras* of the rāga, the *uchhāra* of the syllables and the *bōls* of the tabla are always clear. This is a good field for musical acrobatics, not so with the Khyāl.

The following is a masterful Khyāl in the rāga Todi—

" Ko samujhāyore Kaho pyāre unasē vē mukhaki batiyā
naina salone jobana mada matavāre. ||
Lādili lāde kahiyo rasanātāki ulata pulataki nikī
sovata Maumadaśā Sadārañgile neka chalata
vāri dāri balahāri.|| . || "

Translation—" The virahini says—" Who will explain to my beloved, my longing for him. I am intoxicated with his endearing talk, his beautiful eyes and his brimful youth. O Sakhi, please speak to my beloved and explain my turbulent condition to him." May Mahomed Shah be well and ever prosperous. Sadarang places this offering of love to him."

[Rendering of the vilambit and a madhyalaya Khyāl.]

Many of our Khyāls have the theme of a marriage function with descriptions of the handsome groom or the comely bride or the well-decorated marriage pendal. I wonder if these songs were composed during weddings and if it was the practice in those days also, to hire singers during wedding receptions, like our pathetic practice to-day. The meaning and background of these musical compositions would be a more fruitful field of research than the swarās and thāts of rāgas published in learned dissertations.

I would suggest to the All India Radio or whoever organises Concerts of Hindustani music, to ask the singer to read out the full text of the Khyāl and give its meaning in modern Hindi, or English or any other language of the place and then proceed to sing the Khyal. Let the listeners decide if the " musical form " is consonant with the meaning or theme. With this bold, little, new measure, we may take the first step to reinstate Hindustani vocal music as a valid and meaningful art.

# Uthukkadu Venkata Subbier

K. R. RAJAGOPALAN

The beginnings of many branches of knowledge in India can be traced to the times of the Vēdas. Vēdas being almost the earliest known works, we would seek to find mention of music or mathematics, astrology or astronomy, medicine or metaphysics in Vēdas. The Sāman chant is taken as the origin of music in India.

During the early centuries of the Christian era, we find that many works on music and dance were written both in Samskrit and Tamil. Notable among them are Bharata's *Nātyasāstra* and Ilango-adikal's *Silappadikāram.* But a systematised study and learning of Karnātaka music could be said to begin only during the time of Saint Purandaradāsa of the fifteenth century. It was he who, apart from being a very prolific composer, gave a series of systematised practice lessons for beginners in music. Even to this day, many of those lessons are in vogue.

After Purandaradāsa and before the advent of the *Trimūrṭis*—Tyāgaraja, Dīkshitar and Syāmā Sāstri—was very nearly a " dark " period. The impact of the trinity was so great that people almost forgot the existence of notable musicians and composers of the earlier period. To this period belong two savants one of whom is Arunāchala Kavi * and the other Uthukkādu Vēnkata Subbier.

Not many biographical details about our composer-musician are available. The names of his parents, his birth star and the month of his birth only are available. He lived as a *Naishtika Brahmachāri* (Lifelong bachelor) and was very much devoted to Lord Sri Krishna, especially in his dancing posture as Nartana Gopāla. He must have had a ' vision ' of Krishna a number of times; therefore, he sang only for the Lord's benefit and refused to sing elsewhere or even to teach his compositions to others. Only a few songs were learnt on the sly without the composer's knowledge by the Nāgaswaram player, Rudra Pasupati of Tanjavur, who

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* See "Sangeet Natak" Vol. 47, PP 10-18 (1978)

popularised the songs—"*Tāyē Yasodā*" (Todi-Adi), "*Kāyāmbu Vannanē*," "*Rāsavilāsa*" and "*Iduoru tiramāmo*."

Many legendary incidents are quoted about his life and the miracles he performed (Ref. 3). He must have visited many a place of pilgrimage in Tamil Nādu, since he has sung about many of the deities. More details about his life and works are to be found in the present author's article elsewhere.*

Are the musical settings of the songs heard today the same as those that were composed by the poet? Needāmangalam Krishnamurthy Bhāgavatar, a lineal descendant of the Mahakāvi who is responsible for publicising these compositions, himself is of the opinion that during this long period (of six or seven generations covering more than two centuries), changes are bound to have occurred. About seventy songs have been published and quite a large number awaits publication.** This author has made an alphabetical list of all the available compositions of Venkatasubbier. He has, earlier, listed alphabetically, about seven hundred Tyāgarajāś compositions during his bicentenary celebrations and four hundred and odd compositions of Muttuswāmi Dīkshitar during that composer's bicentenary in 1975.

Apart from Muttuswāmi Dīkshitār, the Uthukkādu composer is the only composer to have written Navāvarana kritis on the Mother Goddess. These kritis deserve the attention of scholars and practising musicians who could compare the two sets of kritis—both in regard to the Dhātu and Mātu (the music and the words).

The Madhyamakāla passages abounding in his compositions are really a treat to any lover of music. Interestingly, the author appears equally at home both in Samskrit and Tamil. Two examples are given below:

*Raga* : *Balahamsa* : *Tala* : *Khanda Dhruva*

Bahirdasāra - chakrastithavarē - Nirvisesha - paratatwa deepika - Sāmyādi-panchastithi-simhāsana stithē-Mahanīya-sasikalpa-samādhi-sukhavara-bindupeetanilayē-Sadavaradē Samkalpakaravalayē-Karu-

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* See "Sangeet Natak" Vol. 51, PP......(1980)

** See however "*Navavarana kritis of Uthukkadu*" (Mimeo) Published by the Statistics Dept. Madras Christian College, Tambaram (1979).

nālayē - Kānchipurālayē - Mihirasamakoti - Sobhāyutē - Mrdumanda-Kuhasita-mukhē - Vishnu - ātmaka-Hsaim - Hleem - Hsou - beejavara-mantrārtha - bodhakē - Chandramukhē - ahambrahma - tatwātmakhē-vitarana - nirvikalpa - vara - chintāmani-madhyē-Sacchidānanda-Para-vidyē - atyatisaya - Subhaphala - Varataru-Samuhē - Kadambavana-madhyē - ānandanrtyē - dyuti - pallavakara - Komaladrta - Pāsānkusa chitrē-bhandāsura-samhāra-charitrē.

(6th Navāvarana kriti—Nilalohita)

ராகம் நாடகுரஞ்சி ஆதி.

கறுத்த குழலொடு—நிரந்த மயிலிறகினுக்கி
அமைத்த திறத்திலே—கான மயிலாடும்—
மோனக்குயில் பாடும்—நீல நதியோடும்
வனத்திலே—குரல் முதல் எழிலிசை குழைய வரும்
இசையில்—குழலொடு மிளிர் இனக்கரத்திலே—
கதிரும் மதியுமென நயனவிழிகளிரு
நளினமான—சலனத்திலே—காளிங்க சிரத்திலே—
கதித்த பதத்திலே—என் மனத்தையிறுத்தி—
கனவு நனவினொடு—பிறவி பிறவி தொறும்—
கனிந்துருக—வரம் தருக—பரம் கருணை

(பால் வடியும் முகம்)

For this poet Srī Krishna was the Supreme Dancer; to see Lord Krishna performing His dance, the peacock-mounted Shanmukha came rushing, the Lord of Chidambaram also stopped his dance and came to Gokula! (It is perhaps, Lord Krishna who was the first dancer and the concept of Siva dancing as Natarāja may be a later one). Nearly seventy five percent of his compositions are on his patron deity Krishna and His consorts-Rādhā and Rukminī. He has however, sung on other deities of the Hindu pantheon also.

## RĀGĀS AND TĀLĀS

The rāgas used by Venkatasubbier are mostly rakti ragas like Madhyamāvati, Athāna, Surati, Ārabhi, Vasantā, Husēni, Kurinij and Nādanāmakriya. Some rare rāgas like Deepara (this was demonstrated by Krishnamurthi Bhagavatar at the Music Academy in 1960), Amara Kalyāni, Kannada Māruva and the *pann Punaneermai* have also been used. The Mahākavi has also composed seven Rāgamālikas, all in Tamil. His Navāvarana songs, eleven of them, are all in Samskrit.

Among the tālās used, most of the songs are in Ādi tāla, just as in the case of other composers. He has also used some of the rarer tālās like Samkeerna mathya, Khanda dhruva, and Khanda chāpu.

This short paper is meant only as an introduction to the rich heritage that is available to us in the songs of this less-known composer. Unless the songs are published with their musical settings, it will not be possible to make a detailed study of their excellence—both with regard to the *Sāhitya* and the music of the compositions. The Statistics Department of Madras Christian College has taken the first step in bringing out a mimeographed edition * of only the Navāvarana kritis.

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* See the Jonrnal of the Music Academy, Madras, (1978), PP. 161-3-issued in 1980 for a review of this Publication by T.S. Parthasarathy.

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4. ஊத்துக்காடு வேங்கட சுப்பையர் அவர்களின் நவாவரண கீர்த்தனைகளும், வாழ்க்கை வரலாறும்—கே. ஆர். ராஜகோபாலன், நீடாமங்கலம் கிருஷ்ண மூர்த்தி பாகவதர்—Dept. of Statistics, Madras Christian College, Madras (Mimeo), 1979.

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# Adapting the Recorder to Play Indian Classical Music

V. SUBRAMANIAN

The RECORDER is a vertically-held, wind instrument. The 'Descant' Recorder, used for producing notes in the higher pitch, comes in 2 pieces, and the 'Treble' and 'Tenor' which are used for producing deeper tones, consist of 3 pieces. Every Recorder has a detachable mouthpiece and a stem (which is either single or in two pieces as explained above). The total number of holes in the stem are 7 (3 for the left hand, held above the right; and 4 for the right) and there is a hole at the bottom for the left thumb. With gentle blowing through the mouthpiece, a flute-like sound is produced because of the vibrating air column in the instrument. The bore in the Recorder is small; and the wall thickness high, compared to the bamboos generally used in making Indian flutes. The Recorder holes are precision machine-drilled, using jigs and fixtures. A good Recorder (suitable for concerts) would be of all-wood construction, though Ebonite mouthpieces are also popular. Because the drilling of holes is by sophisticated engineering methods, the hole spacings are reproducible to a very high order of accuracy and Recorders of the same types can be mass produced. Further, the choice of seasoned soft woods for the stem and the small bore (which means, the wall thickness is high) permits the holes to be drilled without (a) defects due to chattering of the drills and (b) production of hair-line longitudinal cracks. The thick wall also lends the instrument towards the production of purer tones (viz. monotonic sounds as against rich tones which contain considerable harmonics). All-plastic Recorders are also available, essentially for beginners. Because of the absence of metal in the construction of the Recorder, the tonal quality resembles our flute, thereby making the instrument readily acceptable to the listeners.

The hole-spacing in Recorders is of two types: for (a) diatonic scale and (b) baroque playing. In the West, the Recorder is used mainly for staccato note playing, and the user has to learn different fingering for the two types. I have adapted both the types to

Carnatic Music. The (Descant and Tenor) Recorders with me commence with C. Natural while the Treble starts with G. I understand, Descant Recorders commencing with D. E. etc., are also available.

Wind, blown through the mouth of the instrument, is channeled along a short passage of (approx.) rectangular cross section onto a tongue which breaks the flow and produces vibrations. The frequeny of the vibration produced depends on the length of the vibrating column. That is, the number of holes left open/closed generally govern the frequency (as in the flute). However, because of the smallness of the holes, there is a significant hole-sensitivity which is the speciality of the instrument. In other words: if the (n+1)th hole from the top (n=0, 1, 2. . . . 6) and below are left open (leaving the instrument as an open-ended column at the (n+1)th hole and, of the (n+1)th, (n+2)th . . . 6th, 7th holes that are open, the (n+1)th hole is kept open but the (n+2)th, (n+3)th... 6th and 7th holes are progressively closed, there is a perceptible reduction in frequently which can be as much as 4 semi-tones at the top of the Recorder and a micro-tone at the 5th hole. For obvious reasons * this principle cannot apply to the 6th and 7th holes and hence in many Recorders, these holes are bifurcated so that the notes at these holes may be halved without resorting to half-opening based on judgement by the ear. This facility gives the Recorder definiteness for nearly 22 srutis. Once the fingering for producing a particular sruti is learnt, the sruti in question could be repeated and reproduced by anybody with accuracy. Thereafter, playing the various srutis of one's choice to produce any music is only a matter of practice and even difficult vivadi melas can be played with considerable ease.

Since the progressive closure of the (n+2)th, (n+3th . . . 6th and 7th holes (keeping the (n+1)th hole open) results in a gradual (but not necessarily linear) reduction in frequency, while playing the instrument at the middle or upper holes, the traversing of even a semi-tone could be achieved by the full closure of more than one hole. This fact has been used by me to obtain certain gamakas

*Note :* At the 6th/7th holes in order to obtain lower microtones, the 8th/9th holes would be required to be closed. Since the Recorder has only 7 holes, the technique explained in the text for depressing the tonic note to produce lower microtones cannot be applied to these holes.

which, otherwise (in view of the smallness of the holes), would have been very difficult to achieve. Since all the swarasthanas are defined in terms of holes), fully open or closed, playing by the ear and using judgement in part *opening/closing of holes* is avoided. This fact is also useful while trilling at intermediate notes. The thumb hole is primarily for producing the octave to a tonic note but when used on par with other holes, it helps bring out not only some more srutis but also overlapping notes in the region of discontinuity. As we know, discontinuity where the natural octave ends, is inherent in any instrument based on the vibration of a linear air column (e.g. at the last hole on the top of the flute or Recorder.) In the Recorder, with practice, one can almost comouflage the point of discontinuity with ease and grace. The above principle applies only when traversing the scale from the base note (with all holes closed) to its octave note. Unlike the Madhya sthayi, the Tara sthayi semi-tones are produced, in some case, by a different principle which can also be explained logically. In addition to the above, I make use of the fact that by suitable breaking the wind flow (a technique in blowing) a given vibrating column can be made to produce the 2nd and 3rd harmonics (upper partials). To produce all these effects, nothing except gentle blowing would be required. However this virtually means that the Recorder is essentially a chamber instrument and for large audiences, volume amplification would be required.

As stated earlier, the Recorder is inherently suitable for producing a number of srutis with repeatability and reproduceability (by dint of the notes being capable production without part hole opening/closing). To derive full advantage of the ingenious development of 72 sampoorna melas, it requires creative effort on the part of the musicians and discerning rasikas in bringing about the transformation of the various melas (particulariy those having vivadi notes) into Ragas. Considering the instrumentalists' role in this creative effort, it is easy to perceive that the availability of instrument(s) with distinct swarasthanas for the minute tones employed in traditional rendering would be of significant help to them. For example, the fretted Veena makes it direct for players to produce the semi-tones with distinctness, though the extent of flexing of the wires required to produce microtones would be guided by the ear. In non-fretted instruments like the Violin, all the notes are to be played by the ear and it therefore requires considerable practice to ensure the production of pure tones as conceived by the artiste. I submit that with

the principles enunciated above, we have, in the Recorder, an instrument which can produce the traditional sancharas peculiar to the various ragas without requiring the artiste to play by the ear at all times. In this context, I would make a few observations on vivaditwa—the universal principle underlying consonance and dissonance. I contend that the harshness arising out of dissonance is significant when vivadi notes are sounded *simultaneously* or in very close succession. As the time interval between the two tones (vivadi to each other) lengthens the vivaditwa would become less and less noticeable. It would be and should be possible to utilize this fact and popularise compositions in those Melas which are yet to blossom into Ragas and the Recorder is one instrument which can handle such Melas/Ragas with natural ease. We have Vagadeeswari to illustrate this point and I have included Naganandini in my demonstration to drive home the point further. With the use of a simple instrument like the Recorder with logically developed fingering and capable of producing repeatable and reproduceable microtonic variations, I am sure many enthusiasts will join in the efforts towards Mela-Raga transformation.

Since, constructionally, the Recorder differs from the Indian flute, I maintain that the music it produces also is different. The large-bore bamboo, with large holes for part-hole operation, naturally gives a type of rendering that the Recorder cannot copy truly. But, the converse is also true. If the Recorder develops into a concert (solo) instrument, it will have its own 'Pani', like that of the Flute, Nagaswaram, Clarinet, Violin, Veena or Gottuvadyam.

# Bhatkhande and Paluskar

T. S. PARTHASARATHY

In August this year the anniversaries of two renowned musical savants of Maharashtra, Vishnu Narayan Bhatkhande and Vishnu Digambar Paluskar, known as the 'two Vishnus' of Hindustani music, were celebrated all over North India. Strangely enough, they were not their birth centenaries which had already been celebrated in 1960 and 1972 respectively, but only their birth anniversaries as both of them were born in the month of August. But their admirers and disciples observed the anniversaries with great enthusiasm. Newspapers brought out special features on them and the Press Information Bureau had a feature article on them written by me distributed all over India.

Bhatkhande and Paluskar were cast in different moulds but they had many things in common so far as the missions they had undertaken were concerned. Bhatkhande was the Lakshanakāra of Hindustani music and was the pioneer to give current Hindustani music a grammar where none existed. If, today, there are academies of music, curricula in schools and colleges and musicians are receiving some of the highest civilian honours and awards, it is due to men like Bhatkhande and Paluskar.

Paluskar's self-imposed task was to convey the message of music to every home and convey it in the simplest manner possible. Music, he believed, should not only be entertaining, it should also elevate and inspire as well. His lasting contribution to music was making musical life 'clean'. The odium which was then inseparable from a musician's life receded and the artist was brought to the more accepted sections of society. His conviction was that music should be taught and practised in an atmosphere of moral cleanliness not usually associated with Bohemian arts like music, dance and the stage. He even remoulded many songs for children removing all obnoxious literary elements in the older ones. Music went to respectable families and was no more a disdained way of life.

Vishnu Narayan Bhatkhande was born in Bombay on August 10, 1860. His father was the manager of an estate but was no

stranger to music, being fond of playing the Swaramandal. Vishnu had some talent for music even as a child but taking to music as a vocation was unthinkable. Bhatkhande's disciple Ratanjankar says that in those days in Bombay, music was considered as an occupation fit only for idlers and good-for-nothings, pursued by the illiterate. But the hold of music on young Bhatkhande was increasing and in addition to vocal music, he took a fancy for playing on the flute and the sitar.

Bhatkhande graduated from the Bombay university and took a Law Degree in 1887. Even while at college, he had joined the Gāyan Uttējak Mandali, a music club founded and run by some wealthy members of the Parsi community. It is praiseworthy that the Parsis of those days, although westernised to a great extent, retained a genuine taste for classical Hindustani music. Leading Ustads all over India used to be invited to perform at the Mandali.

As a member of the Mandali, Bhatkhande had the advantage of listening to all the maestors of Hindustani music. He not only listened but learnt as well. He learnt about 300 dhrupads and a good number of khyals from the most authentic sources. By this time he had gone through all the old literature on music avaliable at the time and found that the theories propounded in them had gone out of vogue and had little bearing on the practice of music in its modern form. The practical musicians, a large majority of whom were Muslims, had no knowledge of the old texts which were in Sanskrit. They only practised and sang ragas according to the traditions of their gharanas handed down from father to son or from teacher to student.

Bhatkhande was thus confronted with two problems viz. the yawning disparity between theory and current practice and the lack of respect, among the public, for the noble art of music. He vowed to rectify these defects and put Indian music on its rightful pedestal. In the meanwhile he had started his legal practice and had become a specialist in Criminal Law and the Act of Evidence. His love for music had a humorous side as well. He composed little verses on the clauses of the Evidence Act, set them to music and taught them to Law Students. This reminds one of a musicologist of this century in South India who set the Vyākarana Sutras to music !

Bhatkhande had already started working on his books Lakshya Sangeet and Hindustani Sangeet Paddhati and composing *Lakshana gitas* for ragas in Sanskrit. But he did not want to finalize his views on music before undertaking a tour of South India where he thought music was practised on the authority of texts. In 1904 he made his first tour of the then Madras province visiting Madras, Tanjore, Madurai, Ettayapuram and Mysore. He met the musicians and musicologists of these places and also visited public libraries. At Ettyapuram he met Subbarama Dikshitar and was greatly inspired by the pioneering contributions of the South Indian savant. Bhatkhande got much useful information from Dikshitar and also the manuscript of the Chaturdandi Prakāsika. He later acquired from different places the Svaramēla Kalānidhi of Rāmāmātya, the Sangita Sārāmrita of Tulaja and another work by name Raga Lakshana copied out for him by a librarian. On his return to Bombay he got all these works printed and made them available at a nominal price of four to eight annas per copy. It would appear that Bhatkhade was the first to publish these two South Indian texts on music. The Madras Music Academy was founded in 1927 and published the Chaturdandi Prakāsika of Venkatamakhin only in 1934. The Svaramela Kalānidhi of Rāmāmātya was edited and published by M. S. Ramaswami Iyer of Madura only in 1932, twenty years after its publication at Bombay by Bhatkhande. He was thus a pioneer in publishing texts pertaining to music.

Bhatkhande later visited Calcutta and compared notes with Saurindra Mohan Tagore. At Hyderabad he had a meeting with Kashinath Shastri Appa Tulasi, a musicologist, and shared his ideas with him. Appa Tulasi wrote three pamphlets in Sanskrit, namely 'Sangita Sudhākara', 'Sangīta Kalpadrumānkura' and 'Raga Chandrika', all on the basis of the definitions of ragas given by Bhatkhande. Appa Tulasi's Sangīta Sudhākara is often confused with a similar work written by Haripāla early in the 14th century and the following sloka

> "Tadapi dvividham jneyam Dakshinottara bhedatah
> Karnātakam dakshine syādhindustāni tathottare"

is wrongly attributed to Haripāla. In Haripāla's time there was no cleavage into Karnatic and Hindustani systems.

Bhatkhande visited every seat of music in North India and collected valuable manuscripts like the Rāga Tarangini of Lochana Pandita. At the end of his tours, he began the task of arranging the vast material he had collected. He found to his disappointment that the problems that faced him in interpreting the theories of Bharata and Sārngadeva on the fundamental principles of music of ancient India had not been solved. Finding no scholar to help him in this task, he gave up hopes of linking up the systems of the pre-Sangīta Ratnākara period with later ones, and applied himself to the reorganisation of the current music of his times. He appears to have become convinced that our past history has no bearing on modern practice. A few months later he published his 'Lākshya Sangīta' written in Sanskrit verse and also his 'Abhinava Rāga Manjari'. His magnum opus, however, is the 'Hindustani Sangīta Paddhati' of nearly 2500 pages in four volumes written in Marathi. Among his other publications are the 'Kramik Pustaka Mālikā'• 'A Short Historical Survey of the Music of Upper India' and 'A Comparative Study of some of the leading Music Systems of the 15th, 16th, 17th and 18th Centuries'. In some of these works he calls himself as Chatura Pandita and Vishnu Sarma.

He realized the aesthetic basis of the Janaka-Janya system of raga classification current in the South and tried to introduce it in Hindustani music. He arranged all ragas of that system under ten *thats* and named them after the best-known ragas. The ten parental scales are :—

Bilāwal Thāt (Sankarābharanam)
Kalyān or Yaman Thāt (Kalyāni)
Khamāj Thāt (Harikāmbhoji)
Bhairava Thāt (Māyāmālavagaula)
Poorvi Thāt (Kāmavardhani)
Mārawa Thāt (Gamanasrama)
Kāphi Thāt (Kharaharapriya)
Asāvari Thāt (Natabhairavi)
Bhairavi Thāt (Hanumatodi)
Todi Thāt (Subhapantuvarali)

In Hindustani music swaras have a different nomenclature as compared to Karnatic music. The twelve notes are called Shadja, Komal Rishabha, Suddha Rishabha, Komal Gandhara, Suddha Gāndhāra, Suddha Madhyama, Tīvra Madhyama, Panchama,

Komal Dhaivata, Suddha Dhaivata, Komal Nishāda and Suddha Nishāda.

In a way Bhatkhande may be called the father of music conferences in India. His reputation attracted the attention of several music loving Indian princes like the rulers of Baroda, Gwalior and Rampur who began to take an interest in his work. On Bhatkhande's advice, the then Maharaja of Baroda arranged for an all-India music conference to be held at Baroda in 1916 and this was the first of its kind. Papers on different topics of music were read by scholars who attended the conference from all over India including the South. It is interesting to learn that the theory of srutis propounded by Bhatkhande at this conference was vehemently opposed by some musicologists including Abraham Pandithar who attended the conference with his own theory of 24 srutis. Even at that time E. Clements of the I.C.S. had constructed a sruti harmonium and the different theories were tested on this instrument.

The second all-India music conference was held in 1918 at Delhi and the third session 1919 at Benares. Bhatkhande naturally took a leading part in these conferences and was the guiding spirit. The fourth session was held at Lucknow in 1924 and the last session in 1925 at the same place. The music college at Lucknow, which was started in 1926 in the name of Marris, who was then Governor of U.P., has now been named after Bhatkhande. This great musician and scholar expired in 1936.

Pandit Vishnu Digambar Paluskar was born in 1872 at Kurundwad in Maharashtra. His father was a *kirtankār* by profession and young Vishnu grew up in a religious and musical atmosphere. An accident in his boyhood deprived him of his eyesight but undaunted by this serious physical handicap, he applied himself to musical training with enthusiasm and perseverance. The Raja of Miraj took him under his protection and sent him to study music under one of the greatest exponents at the time, the redoubtable Balakrishnabua Ichalkaranjikar, the state musician of Miraj. Paluskar underwent training for about 9 years and in spite of many ordeals, he mastered the art. It was during this period that he observed that musicians including his own guru were not being treated with the respect they deserved and he decided to quit Miraj and stand on his own legs. He was 24 at the time.

After leaving Miraj in 1896 with two of his colleagues he achieved many firsts in the field of music. Wherever he went he did not, like the other musicians, introduce himself to rich patrons of music but camped in a local temple. He used to start his practice in the early hours of the morning and thus attract hundreds of common people. He had a magnificent voice and an arresting personality. He realised that all great art should draw its inspiration from contemporary life and bereft of its social values it would be an empty kernel. Strangely enough rich patrons of music first came to know of him from ordinary people and started inviting him to their courts. But Vishnu Digambar decided to give his music performances in public charging a small fee for admission. This has now become common but in those days it was a revolutionary idea. The experiment proved a great success and a new way was found for musicians to earn their livelihood without depending on rich patrons. He openly declared that his mission was to democratise the art of music. The court musicians and their supporters stoutly opposed these public performances but Vishnu Digambar remained undaunted.

After touring all over North India giving public performances, he settled down at Lahore and in 1901 he founded the Gandharva Mahāvidyālaya, the first music school run by public funds. Here he started training persons who would dedicate their lives, like missionaries, to the teaching of music according to his ideas and directions.

Besides teaching music, the institution was also running a printing press to print and publish the prescribed text books for the curriculum of the institution. The Vidyālaya started publishing a monthly magazine in Hindi called Sangitāmrit Pravāh. Along with articles on music the magazine published songs with their notation. The Vidyālaya was firmly established and gained considerable reputation. A regular syllabus was evolved for teaching music and examinations were being held. At the request of Dr. Annie Besant, Vishnu Digambar sent his disciple Herlekar to the Hindu College at Benares to teach music.

In 1908 Vishnu Digambar migrated from Lahore to Bombay and opened a branch of the Gandharva Mahāvidyālaya. Within 2 or 3 years the strength of the students rose to 500 in number.

There was a shop attached to the Vidyalaya for selling and repairing musical instruments. When the conditions of those days are taken into account, these are stupendous achievements to be accomplished by a single person like Vishnu Digambar with a serious physical handicap.

Prominent among his disciples were his son D. V. Paluskar, Vinayak Rao Patwardhan, Narayan Rao Vyas and Pandit Omkarnath Thakur. Some of us here might have heard V. N. Patwardhan and Omkarnath personally and the records of D. V. Paluskar. Vishnu Digambar passed away in 1931 after carving a permanent place for himself in the history of music in India.

The seeds sown by pioneers like Bhatkhande and Paluskar have borne fruit and today there is a greater awareness of the excellence of Indian music than at any time before. South Indian ragas are finding their way into Hindustani music while we in the South were always appreciative of the many excellences of Hindustani music. Indian music has thus become a true symbol of national integration.

# Some Notable Vainikas of the Tanjore Samsthanam

DR. S. SEETHA

The *vaiṇika* tradition of Tanjore may be said to have emerged since the period of King Raghunātha Nāyak in the 17th century and is continued to have a glorious history for nearly three centuries till the beginning of the 20th Cent. A.D.

The reference to the presence of *vaiṇikas*, musicians and composers in the court of Tanjore is found in the pages of Sāhitya Ratnākara, and Saṅgīta Sudhā. King Raghunātha himself was described as an expert *vaiṇtka*, with a remarkable degree of proficiency in playing *Nāṭa rāga ālāpa, ṭhāya, gīta* and *prabandha*. Tānas meant for being played and for practice in *vīṇā* were said to have been composed by Govinda Dīkshitar, the guru and minister of the Nāyak ruler. Further, the expounding of the *pakkasāraṇi mārga* of tāna playing in the pages of Chaturdaṇḍi Prakāśikā, by Veṅkatamakhi establishes the emergence of a recognisable *vaiṇika sampradāya* as distinct from the *gāyaka sampradāya* (vide Saṅgīta Sudhā also).

In the subsequent centuries, special illustrative *tāna prayōgas* intended for voice and instruments were composed for a number of *rāgas* and these were referred to as *gātra daṇdi* and *jantra daṇdi*. The Maraṭha Rājās were themselves composers and musicians, no wonder they appointed *vāggeyakāras, vaiṇikas* and musicians in their court. Fortunately, it is these court musicians who had preserved the *vaiṇika* tradition as prevalent in the court. We are able to collect some names of the *vainikas* as some of them were well-known. Excepting a few cases, the biographical details of these *vainikas* are lacking. The reference to their having been contemporaries of a particular patron-ruler, however, helps us to fix the period in which they lived.

Documentary evidence attesting to the existence of three notable families of *vainikas* who adorned the Tanjore court during the 18th and 19th centuries is, fortunately, available in the archives of the

Sarasvatī Mahāl Library. This information is valuable from the point of research relating to the chronology, biography and assessment of the contribution of composers and musicians of the court.

The following tables will illustrate the genealogy of the line of *vainikas*.

(1) Viṇā Kālahasti ayyā and his line
(2) Paccimiriyam Adippayya's line
(3) Chikka Othappayya's line

VINĀ KĀLAHASTI AYYĀ: A well known *vainika* vidwan who flourished in the court of Tulaja-II. He hailed from a family of musicians. It is from one record that we are able to get some biographical details of this *vainika*. His father Vinā Rāmalingayya and his grand father, Vinā Vaidyappa were also vinā players. He belonged to the Bhāradwāja Gotra, Aswalāyanasutra and Rk śākhā. Tulaja had great regard for his musical attainments and honoured him. A record in the *mōdi* script dated 1771 A.D. states that Tulaja presented him the village of "*Perannur*" as *sarvamānya* and also one *veli* of *nanjai* land and one fourth *veli* of *punjai* land to be wholly enjoyed by Kālahasti ayyā and his family and by his descendants after his demise. It is further stated that there was no necessity to renew the grant every year and the original grant document was handed over to the family of Kālahasti ayyā. Tradition points out to a fact that one Viṇā Kālahasti Iyer, a *vaiṇika*, as Tyāgarāja's maternal grandfather who was also the recipient of royal honour and patronage in the form of lands and house. But the *gōtra* of Kālahastayyā as indicated in the grant and that of Tyāgarāja happens to be the same. Therefore the former cannot be identified as Tyāgarāja's maternal grandfather. In the history of our *vāggeyakāras* and musicians, we are confronted with identical names being given to grandparents and children in order to preserve the family identification. In such circumstances, it is difficult to identify the correct date of the composers.

It is said that *Viṇā Kālahasti ayyā* had trained disciples such as (1) Viṇā Perumālayyā (2) Dīpāmbāpuram Kastūrirangayya and (3) Soṇti Veṅkataramaṇayya, guru of Tyāgarājaswāmi.

1. SONTI VENKATARAMANAYYA: He was the illustrious son of Soṇti Veṅkatasubbayya who was a junior contemporary of

Ādiyappayya, and the composer of the beautiful *varṇa* in Bilahari *rāga* in praise of Tulaja and a *tāna varṇa* in Purvikalyaṇi "Ninnukori". Soṇti Veṅkataramaṇayya lived during the reign of Tulajā and Sarabhōji and was the most favourite among the court *vidwans*. He enjoyed the unique privilege of sharing the "ardhasimhāsana" with king Tulajā and delighting the audience on every New Year's Day by his excellent performance. Vide:

" श्रीमत्तञ्जापुरे रम्ये तुलसिंगु महाप्रभोः
सभालंकृत सङ्गीत साहित्य सुविदां वरं ।
अर्धसिंहासनगतं सद्गुरोः त्यागराज स्वामिनः
सत्सङ्गीताचार्यं सोण्टि वेंकटरमणार्यं भजे ॥ "

(Sri Tyagabrahmopanishad by K. K. Ramaswamy Bhagavatar—p. 3).

Venkataramanayya was honourred with the titles of 'Tana vidyayama sadrisa' and 'Gayaka sardula' which reveal his skill in playing tana and his proficiency in singing.

MAHĪPĀLAI VĪNĀ PERUMĀLAYYĀ: He hailed from a family of *vaiṇīkas* who were Āndhra Brahmins. Having learnt vīṇā from Vīṇā Kālahastayyā, he became an expert in handling *ghana rāga tāna*. It is said that he played Bhairavi in an elaborate manner without repetition, in appreciation of which Sarabhoji presented him with a village known as Mahīpālai. He was also honoured by Raghunātha Toṇdaimān of Pudukottai. According to Śrī Subbarāma Dīkṣitar, Vīṇā Perumālayyā was a good *vaiṇika* and also a fine composer. To him are ascribed the two *varṇas*, one in Saurāṣtra and another in Sāveri, which are, however, not traceable. Of his two brothers, Vīṇā Nārayaṇaswāmy was a fine performer, while Kodandaiyā, was a composer of svarajatis.

PACCIMIRIYAM ĀDIYAPPAYYĀ: The famous composer of the immortal 'Viriboṇi' *varṇa* in Bhairavi, was a Karnātaka Brahmin who adorned the court of Pratāpasimha and Tulaja-II (1787-98). He was an exponent of the *vīṇā* and Śrī Subbarāma Dīkṣitar refers to him as "*Tāna varṇa mārga darśi*". The *varṇa* presents the essence of the *rāga* through the artistic employment of all the characteristic *prayōgas* occurring in the *rāga*. His son *Vīṇā*

*Kṛṣṇa Ayya* was also an eminent *vaiṇika* and the composer of the "Sapta tālesvara prabandha".

VINĀ SUBBIAH & VINĀ SUBBUKUTTI AYYA also belonged to the line of Ādiyappayyā. Reference points out to Vīṇā Tirumalai Ayyā and Vīṇā Annāchi Iyer as contemporary court vidwans during the period of Sarabhoji-II.

Pallavi Gopālayyā, the composer of the famous *Ata tāla varṇas* in Todi and Kalyani ragas viz, 'Kanakāṅgi' and 'Vanajākṣi' was also an expert *vaiṇika* and was a court vidwan during Sarabhoji's reign (1798-1843).

Of the Tanjore Quartette, Sivānandam Pillai was a *vainika* and a composer. All the four brothers adorned the Tanjore court for some time. The ancestors of Vīṇā Dhanammal (1867-1938) were eminent vidushis of the Tanjore court.

CHIKKA LINE OF VAINIKAS: Chikka Othappayya Gāru was the famous *vainika* of Tanjore and his family had the reputation of being the custodians of dharma and charity. His line produced eminent *vaiṇikas* of the age such as (1) Vīṇā Dharmayyā, (2) Tsallagāli Vīrarāghavayyā, (3) Tsallagāli Gopālayyā, (4) Dasavādyam Kṛishṇayyā, (5) Rāmaswāmayyā, (6) Vīṇā Ādimurthy, (7) Appayyā, (8) Mysore Vīṇā Sāmbayyā, (9) Varāhappa Dikṣit (10) Vīnā Atmāramayya, (11) Fiddle Venkatarāmayyā.

DHARMAYYA RAMASAMAYYA: A court *vīṇā* vidwan during the period of Sarabhoji and was one of the famous musicians of the time. A profound scholar in Telugu, *Sangīta* and *Sāhitya*. In addition to his eminence in *vīṇā* playing, he carried the portfolio of Superintendent of musicians in the court of Tanjore. We find records in which his name occurs as the Chief Superintendent of music and Nātaka śālā Department. He attended to the supervision of the repair of musical instruments, purchase of strings and issue of orders in respect of remuneration to musicians.

[169 c — 1821 — State record — TMSSM Library
162 c — 1860 — - do - - do]

He was a good player on the piano and learnt Western music.

VARAHAPPAYYA: The illustrious son of Dharmayyā was a private minister to Śivāji-II. He learnt *Vīṇā* from his father. He could play Western music on the piano. He mastered the English language and performed on the violin before an English audience at Madras which elicited the admiration of the British. He was the superintendent of the Srotriyam villages during the reign of Sarabhoji-II and Commander-in-Chief of the native regiment of the Tanjore Samsthānam. He also held the coveted post of superintending the musicians of the palace, including Hindustani, Western and Carnātic musicians. Many music manuscripts were copied and transcribed under the orders of Varāhappiah, as evidenced by the fly leaves on these manuscripts. State documents in the Modi script record these details (140-c 1886-3-TMSSM Library). It is said that he prepared a detailed catalogue and index of the several manuscripts in the library. Among the disciples who learnt vina and violin from him may be mentioned Paramēśwara Bhāgavatar, Lakshmaṇa Gosayee, and Paramēśvara Gosayee. His son *Śrī Rāmayya* Dikshit learnt *vīṇa* and piano from his father.

VINA APPAYYA: Brother of minister Varāhappayyā. He mastered western and Indian musical instruments. He was exceptionally good in Hindustani music and was honoured by many samsthanas. He was a *vīṇā* vidwan in the Tanjore Samsthanam.

TSALLAGALI VIRARAGHAVAYYA: Brother of Vijayavarāhappa alias Vīṇā Dharmayyā. He adorned the Tanjore Samsthanam as a prominent *vaiṇika*. He used to sing and produce such melodious music on his *vīṇā*, that he was awarded the title "TSALLAGALI" (Cool southern breeze) by the Samsthanam. His son Tsallagāli Gopālayyā also adorned the court.

TSALLAGALI KRISHNAYYA: (1822-1866). Another expert *vaiṇika* of the court, who was called "Abhinava Nārada". On account of the sweet melody of his *vīṇā*, he was called Tsallagāli Kṛishṇayya. His disciples were (1) Tiruvālangādu Tyāgarāja Dikshitar, (2) Velu Kanchi Sadāśivayyagāru, (3) Kanchi Nīlakantha Sāstri, (4) Māyavaram Vaidyanātha Iyer and (5) Akhilāṇḍapuram Dikshitar.

MYSORE VINA SAMBAYYA: Another descendent of the illustrious Chikka line was Vīṇā Sāmbayya. He went over to Mysore

Samsthanam where he became the court vidwan. His viṇā playing was noted for its rich volume. Tillānas were said to be the highlights of renderings, with an attractive plucking technique. His son was Viṇā Bangāruswāmy ayyā, who also became Mysore Samsthana vidwan. It is said that the famous Chikkarāmappa, the reputed *vaiṇika* of the Mysore court and the father of the great viṇā Seshanna belonged to the Chikka line of *vaiṇikas*.

VINA ATMARAMAYYA & FIDDLE VENKATACHALAM AYYA: were the nephews of Varāhappa Dikshita and they adorned the Tanjore court. Later they went to Pudukottah where they became very famous. Fiddle Venkatāchala ayyā's sons viz. Viṇā Ramaswamy ayyā and Viṇā Lakshmanaswāmy ayyā were also musicians.

VINA ADIMURTY AYYA : A cousin of Tsallagāli Kṛishnayya, was one of the leading āsthāna vidwans and his son Viṇā Venkatāchalam ayyā, was an expert musician.

VINA GOPALASAMBAYYA: Another famous musician belonging to this Chikka line was patronised by the Zamorin of Ilaiyarasanendal.

I have referred to about 35 names of *vaiṇikas* who were mainly attached to the court with a brief note on some of them. It is a sad state of affairs in our country that relevant biographical details and songs of our composers and musicians, who lived barely a hundred years ago, are not preserved for future reference and record. Steps should be taken to collect such of the useful data regarding our *vāggēyakāras* and musicians of bygone centuries.

The Music Academy deserves congratulations for taking a lead in this direction and is doing this laudable work of preserving the tradition of our *gāyaka, vaiṇika sampradāya.*

## VINA KALAHASTI SASTRI'S GENEALOGY

Vīṇā Vaidyappā

|

Vīṇā Ramalingayyā

|

Vīṇā Kālahasti Ayyā (Tulaja-II-1763-87)

|

DISCIPLES

(a) Vīṇā Perumālayyā (Sarabhoji-II—1798-1843)

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Vīṇā Nārāyanaswamy — Kodaṇḍaiyyā

(b) Dīpāmbapuram Kasturiranga

(c) Sonti Venkataramanayyā — (Tulaja-II's leading āsthāna vidwan)
(Guru of Tyāgaraja)

Paccimiriam Adiyappayyā (Pratāpasimha-1787-1798)

Vīṇā Krishṇa Ayya
(author of Sapta taleswara)

Vīṇā Tirumalayyā

(son of Vīṇā Adīppiah, court vidwan during Tulaja's reign)

Vīṇā Subbier
(Vīṇā Annāchi Iyer, contemporary court vidwan)

Vīṇā Subbukutti Ayya
(Sarabhoji-II)

Disciples of Tsallagāli Krishnayya

(1) Tyāgarāja Dikshitar

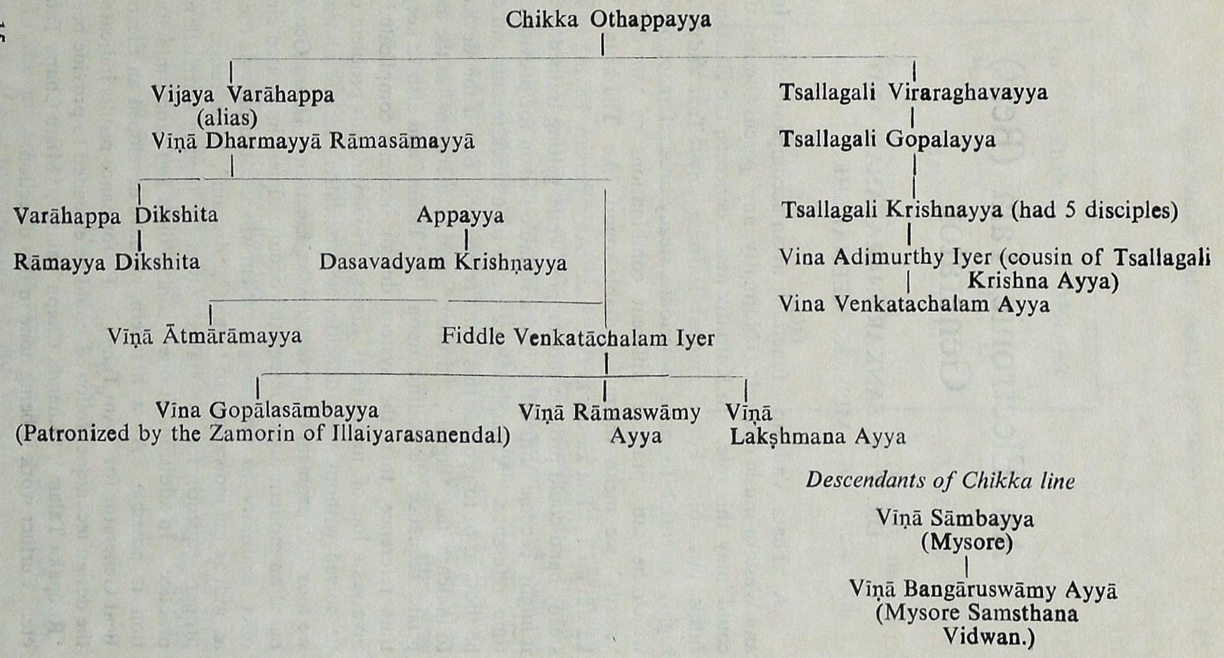
(2) Velu Kanchi Sadāśivayyangāru

(3) Kanchi Nīlakaṇtha Sāstri

(4) Māyavaram Vaidyanatha Iyer

(5) Akhilāṇdapuram Dikshitar

# Genealogy of Chikka Othappayya



# An Electronic Tala (Beat) Generator

DR. P. E. SANKARANARAYANAN AND
MISS. K. MEENAKSHI

A 'Thala Vadyam' functions as an accompaniment in Indian and Western music concerts. Normally, any percussion instrument could play this role. In Karnatik music concerts, the Ghatam also fulfils this role. For a student learning any 'Tala Vadya', it is highly essential to have a periodic, steady time reference based on which he can practice different combinations of 'words'. By 'words' we mean the multi-syllable sounds like 'Tha ki ta', 'Tha ka dhi mi', 'Tha ka tha ki ta', etc. Any person having a fairly steady hand could provide this support while getting trained. Often it might become difficult to find a suitable person for providing this time reference. A simple device based on a clock mechanism could be thought of to provide this time reference. But, if this device has to indicate the 'laghu', 'drutam' and 'anudrutam' in the appropriate sequence depending upon the 'Talam' and also to keep the time reference, then the system design becomes complicated as it involves a lot of mechanical logics. However, this problem could be solved without much difficulty electronically. In our laboratory, we took this problem of developing the Electronic Talam Generator based on modern digital integrated circuits. These integrated circuits offer flexibility in designing a system which could provide the beat as well as the indications of 'laghu', 'drutam', 'anudrutam' in the proper sequence for all 'talas' normally used in Karnatik music practice. In addition, it offers compactness and hence, miniaturisation is possible. As a first setp, we have developed an Electronic Beat Generator for 'Adi Talam'. Performance results indicate that the design technique followed could be extended to provide beat for 'Roopaka Talam', 'Khanda Chapu Talam', 'Misra Chapu Talam', etc. Further work is being done in this direction.

DESIGN BASIS :

| No. | Thalam | Notation | |
|---|---|---|---|
| 1. | Dhruva | LDLL | |
| 2. | Mathya | LDL | L=Laghu |
| 3. | Roopaka | DL | D=Drutam |
| 4. | Jampai | LAD | A=Anudrutam |
| 5. | Triputa | LDD | |
| 6. | Ata | LLDD | |
| 7. | Eka | L | |

The 'laghu', 'drutam' and 'anudrutam' are parts ot the seven talas known to Karnatik music. A 'laghu' consists of a 'Thattu' followed by the stroking of the fingers. The number of 'Aksharas' in the 'Laghu' depends on the 'Jati' of the 'Talam'. A 'drutam' consists of a 'Thattu' followed by a 'Veechu' and an 'anudrutam' is just a 'Thattu' only. From the above, it follows that all these 'talas' could be characterised by three performance functions. They are:

(1) Function P denoting the 'Thattu',

(2) Function Q denoting the 'Stroking of a finger' and

(3) Function R denoting the 'Veechu'.

On the basis of the above characterisation, as an example one cycle of 'Adi Talam' (Chatursra Jati Triputa Talam) could be written in a coded form as:

P Q Q Q P R P R

In the present design this coded format is employed for the generation of beat to correspond to 'Adi Talam'.

In the instrument that has been developed, to distinguish between the three function viz., P, Q, and R, three different but harmonically related frequencies are employed. Whenever the function P occurs, a frequency f1 which is internally generated is fed to a loud speaker system. Similarly, frequencies f2 and f3, which are derived from f1, are fed to the loud speaker whenever functions Q and R occur. A special circuit enables ringing pure tones to be produced from f1, f2, and f3 for naturalness. In essence, when the power switch is made 'ON', one could hear three harmonically related, more or less pure tones occuring in a certain sequence depicting 'Adi Talam' as per the code pattern P Q Q Q P R P R.

An internal electronic clock controls the timing sequence. Owing to this, the time interval between two beats within 'laghu', between 'laghu' and 'drutam' within 'drutam' and between 'drutam' and 'laghu' is maintained constant. Since frequency stability of the internal clock is comparatively high of the order of 10-4, the time interval between beats essentially remains constant. However, in the instrument this time interval can be set with a front panel control. Once set in this fashion it remains constant till the next setting is done. An extra facility has been introduced for providing 'Double Kalai' by the use of a front panel switch. In the present instrument, the frequency range for f1 is between 1000 Hz and 1500 Hz. This, however, could be changed depending upon the requirement. To a certain extent this frequency control enables the artist (student) to tune the instrument to the sound generated when the black portion (Karanai) of the Mridangam is stroked with the finger.

The time interval between two consecutive beats in the normal mode could be varied from about 0.5 sec to 3.0 secs. This gets doubled in the 'Double Kalai' mode of operation. In addition to the audio facility provided visual indication is also provided by the use of three light emitting diodes (LED). With this, we feel that the student of 'Tala Vadya' could now identify the number of 'aksharas' elapsed in a cycle in terms of 'Laghu' and 'drutam'. With this trainer, it is hoped that it would be possible for the student to get himself self-trained in playing various 'Nadais' in a 'Talam', without the help of another person to provide the basic time reference.

To summarise, we feel that the digital design employed in the present development of an Electronic Adi Talam Generator could be extended to accommodate other popularly used 'Talas'. The unit so fabricated could be compact with the minimum number of controls. The required 'Talam' could be selected with the help of a front panel switch. We intend introducing one more facility for identifying the beginning of the 'Tala cycle'. We could also introduce a numerical display for indicating the number of 'Aksharas' elapsed in a 'Tala cycle'.

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# தச்சூர் சிங்கராசார்யுலு சகோதரர்கள்

V. ஸேதுராமய்யா

ஸ்ரீ தச்சூர் சிங்கராசார்யுலு அவர்கள் ஆந்திர வைஷ்ணவ பிராம்மணர். காச்யப கோத்திரத்தைச் சேர்ந்தவர். தந்தையின் பெயர் ஸ்ரீ தச்சூர் நரசிம்மாசார்யுலு. தம்பியின் பெயர் ஸ்ரீ தச்சூர் சின்ன சிங்கராசார்யுலு. இந்த சகோதரர்கள் சுமார் 80 வருடங்களுக்கு முன் சென்னையில் காசி செட்டித் தெரு அருகில் வாழ்ந்தவர்கள். ஸ்ரீ சாமா சாஸ்திரிகளின் புதல்வர் ஸ்ரீ சுப்பராய சாஸ்திரிகளிடம் முதலில் சீடர்களாக இருந்தவர்கள். பிறகு சந்திரகிரி பிடில் வித்வான் ஸ்ரீ ரங்காசார்யுலு அவர்களிடம் முறையாக சங்கீதம் பயின்றனர்.

ஸ்ரீ தச்சூர் சிங்கராசார்யுலு தெலுங்கிலும் வடமொழியிலும் மிகுந்த தேர்ச்சி பெற்றவர். சென்னை பச்சையப்பன் கல்லூரியில் பண்டிதராக இருந்தார்.

தமது சகோதரர் ஸ்ரீ சின்ன சிங்கராசார்யுலுவின் உதவியுடன் ஸ்ரீ தச்சூர் சிங்கராசார்யுலு லக்ஷண, லக்ஷ்யங்களுடன் கூடிய சங்கீத கிரந்தங்களான ஸ்வர மஞ்சரி, காயக பாரிஜாதம், சங்கீத கலாநிதி, காயகலோசனம், காயக ஸித்தாஞ்சனம் (முதல் பாகம்) முதலியவற்றை வெளியிட்டார்.

காயக சித்தாஞ்சனம் (இரண்டாம் பாகம்) காநேந்து சேகரம், ஸ்ரீ பகவத் ஸாராம்ருதம் அபயவார்த்தா கௌமுதி முதலிய சங்கீத கிரந்தங்களைத் தமது சகோதரரின் உத்தரவின்படி அவருக்குப் பிறகு தச்சூர் ஸ்ரீ சின்ன சிங்கராசார்யுலு வெளியிட்டார்.

தச்சூர் சிங்கராசார்யுலு சகோதரர்கள் தாங்கள் இயற்றி வெளியிட்ட சங்கீத கிரந்தங்களில் முக்கியமாக 'சங்கீத கலாநிதி' கிரந்தத்தில் சுமார் 400 ஜன்ய ராகங்களுக்கு ஆரோஹண அவரோஹண கிரமங்களையும், காயக 'லோசனத்தில்' மும் மூர்த்திகளான ஸ்ரீ தியாகய்யர், ஸ்ரீ தீக்ஷிதர், ஸ்ரீ சாமா சாஸ்திரிகள், அவருடைய புதல்வர் ஸ்ரீ சுப்பராய சாஸ்திரிகள் இம் மகான்களின் சாகித்தியங்கள் சுமார் 140க்கு மேலும் வெளியிட்டுள்ளனர்.

காநேந்து சேகரத்தில் 350 லக்ஷண கீதங்கள், தானம் முதலியவற்றையும், பெரிய வித்வான்கள் பாடிய பல்லவிகள், இதர சாகித்யங்களையும் ஸ்ரீ தச்சூர் சிங்கராசார்யுலு வெளியிட்டார்.

மேலும், ஸ்ரீ தஞ்சூர் சிங்கராசார்யுலு சகோதரர்கள் காயக லோசநத்தில் சங்கீத லக்ஷணங்களையும், விஜயநகர சமஸ்தான ஆனந்த கஜபதி மகாராஜா தானவர்ணத்தையும், ஸ்ரீ சேஷ அய்யங்கார், ஸ்ரீ குப்பய்யர், ஸ்ரீதுரைசாமி அய்யர், ஸ்ரீ அண்ணுசாமி சாஸ்திரிகள், ஸ்ரீகிருஷ்ண சாஸ்திரிகள், காஞ்சி ஸ்ரீ சேஷ அய்யர், ஸ்ரீ சதாசிவ ராயர் மற்றும் சில வித்வான்களின் சாகித்யங்களையும் வெளிட்டுள்ளனர். குறிப்பாகத் தாங்கள் இயற்றிய 80 கிருதிகளையும் சுமார் 50 ஜாவளிகளையும் இதில் வெளியிட்டுள்ளார்கள். தங்களுடைய 80 கிருதிகளில் ஸ்ரீ காஞ்சி காமாட்சி நவராக மாலிகா கிருதியும், ஸ்ரீ வேங்கடேச்வர பஞ்சரத்ன கிருதிகளும் மிகவும் அழகாக இருக்கின்றன. இவை தஞ்சூர் சிங்கராசார்யலு அமைத்தவையாகும்.

ஸ்ரீ வேங்கடேச்வர பஞ்சரத்ன கிருதிகள் பின்வருமாறு:-

1. ஸ்ரீ சேஷசைல வாஸம் பஜேஹம்-தோடி-ஆதிதாளம்.
2. ஸ்ரீ வேங்கடேசம் அநிசம் பஜேஹம்-கல்யாணி-கண்டசாபு.
3. ஸ்ரீநிவாஸப்ரபோ-காம்போதி-மிஸ்ர சாபு தாளம்.
4. சேஷாசல நாயகம்-பைரவி-ரூபக தாளம்.
5. ஸ்ரீநிவாஸம் உபாஸ்மஹே-சங்கராபரணம்-த்ரிபுட தாளம்.

''பாவன மதுரா நிலயே'' என்னும் அனுபல்லவியுடன் ஆரம்பமாகும் இவர்களுடைய 'தேவி மீனாக்ஷி' கிருதியை ஸ்ரீ எஸ். ஜி. கிட்டப்பா, இன்னும் பல பிரபல நாடக வித்வான்கள் மேடைமீது பாடுவது வழக்கம்.

இவருடைய சீடர்கள் அநேகர், முக்கியமாக ஸ்ரீ வெங்கடராமய்யா, ஸ்ரீ ஜாலய்யா, ஸ்ரீ துரைசாமி அய்யா, ஸ்ரீ ராமானுஜ ஆசார்யுலு, பிரபல வீணை வித்வான் தென்மடம் வரதாசார்யுலு, தென்மடம் ஸ்ரீநரசிம்மாசார்யுலு, ஸ்ரீபாப்பய்யா சாஸ்த்ரி, ஸ்ரீசுந்தர அய்யா, ஸ்ரீ கிருஷ்ணமாசார்யுலு, ஸ்ரீ முனிசாமி நாயுடு, நீடாமங்கலம் ஸ்ரீ நாகராஜன், ஸ்ரீ சுந்தரராஜ அய்யங்கார் முதலியவர்கள் குறிப்பிடத்தக்கவர்கள்.

# The Concept of Srutis in Indian Music

T. S. PARTHASARATHY

The Sruti problem is being discussed by musicologists and physical scientists from 1912, not to speak of the earlier texts and controversies found in works in Sanskrit and perhaps in other languages also. In 1912 the late Abraham Panditar of Thanjavur organized a music conference at his own expense at which his theory of 24 Srutis to an octave was discussed by experts. Panditar conducted a total number of eight such conferences before he passed away in 1919. He was thus the harbinger in conducting music conferences in India.

The first All India Music Conference, held at Baroda in March 1916 in the Central Hall of the Baroda College, was a landmark in the annals of modern Indian music. The blueprint for this conference was drawn by V. N. Bhatkhande. Among the papers read at the conference were those by K. B. Deval and E. Clements on Srutis. Clements came to the conference armed with a Sruti Harmonium. The theory of Srutis propounded by him and Deval was vehemently opposed by many musicologists, including Abraham Panditar and was ultimately rejected.

The next All India Music Conference was the one held at Madras in December 1927 under the auspices of the Indian National Congress. A number of South Indian and North Indian musicologists, including the late Hulugur Krishnacharya of Hubli, attended the conference. Krishnacharya was an expert on the Sruti problem and later wrote a book in Sanskrit verse called the 'Sruti Siddhanta'. The Sruti problem was discussed in great detail and a resoulution was passed that "there were only 22 Srutis (11 from Ma and 11 from Pa Samvada) and 12 svarasthanas etc". This was, however, not the end of the question as scholars continued, and still continue, to apply their minds to the Sruti problem and have come forward with diverse and ingenious estimates of Srutis as 27, 32, 48, 53 & 96. Truly has it been said that 'Srutis are infinite'. (Ananta vai Srutayah).

The Sanskrit word ' Sruti ' has many connotations ranging from ' hearing ', the ' ear ', ' a sound ', ' the Veda ', the constellation of Shravana ', etc. Sruti also means ' that which is heard ' . . . . Musically it points to the interval between notes which can be just perceived by the organs of hearing. In Karnatic music ' Sruti ' also means a drone like the Tanpura. There is a harmonium type drone instrument called the ' Sruti box '. Theoretically Srutis are infinite but for practical purposes 22 have been enumerated and distributed within an octave. This segmentation does not imply equality in size and there is no equal temperament involved in this arrangement. Actually our Srutis are unequal. The concept of Srutis like the raga system, is one of the finest contributions of India to world music.

It would appear that the concept of Srutis in Indian Music is as old as the Nāradīsiksha (circa 1st century A. D.). It is the most important *siksha* among all others as it deals with the problems of music, both *vaidika* and *laukika*. From a statement of Narada in this *siksha* we come to know that microtonal units (Srutis) were in use in both the gandharva and formalized dēsi types of music.

Bharata who came a century or so after Nārada analysed the seven *laukika* tones, *shadja* etc. . . . into 22 minute tones on the basis of the genus-species or jati-vyakti (cause-effect) theory as devised by Narada. Bharata's treatment was more elaborate, methodical and scientific. He has described 18 *jātis* that evolved from the two basic scales (*grāmas*). viz., Shadja grāma and Madhyama grāma. (Nārada had earlier said that the practice of the third grāma, the Gāndhāra grāma, was restricted within heaven i.e. in the Deva loka and Gandharva loka). Bharata says, " Dvau grāmau visrutau lokē shadja madhyama samjinikau "

It is well known that each of these grāmas includes 22 Srutis in the following manner: Shadja grāma Srutis—three in rishabha, two in gandhara, four in madhyama, four in panchama, three in dhaivata, two in nishāda and four in shadja.

In the madhyama grāma, panchama should be deficient by one Sruti.

Bharata explains the pramāna Sruti, two-sruti, three-sruti and four-sruti intervals with the aid of two *vinas* with seven strings each.

Since the days of Bharata we have been wittingly or unwittingly following this method and faithfully supporting his scheme of 22 Srutis.

The Tamils in the far South appear to have been acquainted with the scheme of 22 srutis even in the 2nd century A. D. From the Silappadhikāram, a Tamil epic written about this time, we find that the Shadja grāma (called Arumpālai) had been accepted as the basis for deriving new scales. From the commentaries on this work, it would appear that the Tamils had also accepted the scheme of 22 Srutis. Later, however, Abraham Panditar in his voluminous work " Karnāmrita Sāgaram " quoted the same references to support his scheme of 24 Srutis.

The word 'Sruti' was used with slightly different meanings by writers who came after Bharata. Matanga defined it as a sound which can be grasped by the ear. Kohala said that some people took the Srutis to be infinite. Srutis are convenient steps of measurement of pitch, analogous to notes. To define the Sruti Sārngadēva gives a method in his *magnum opus* the 'Sangīta Ratnākara'.

A string is fixed on a *Vina* in such a way that it can produce its lowest pitch. Now, tune another string at a slightly higher pitch but so close to the first that a third tone cannot be introduced between them. Similarly, tune a third string just above in pitch to the second, so that there cannot be introduced another tone between the second and third strings and so on. The strings so tuned are said to be one Sruti apart.

Sārngadēva also mentions the term Sruti-Jāti and refers to five classes of Srutis viz, *dīpta, āyata, karuna, mridu* and *madhya*. He then goes on to enumerate the varieties *tīvra, kumudvatī*, etc. which result from their allocation to the seven *svaras*. The term Sruti-jāti was perhaps coined by Sārngadēva himself.

Among the post-Sārngadēva writers on music, Mahārāna Kumbha (1443-1468), author of 'Sangīta Rājā' stands unique for his treatment of Sruti. He furnishes information not found in other texts. The number 22 of the Srutis is identified with the same number of *nādis* in Hrt, Kantha and Mūrdha. Srutis are said to be

the cause of the manifestation of *Svara*. This seems to imply that 'Sruti represents the unmanifested state of 'Svara'. Mahārānā Kumbha also refers to a two-fold classification of Sruti as Svara-Sruti and Antara-Sruti. This seems to imply that the last Sruti of an interval can be taken as svara-sruti and the intermediary Srutis, between two *svaras* or the sounds falling in the small intervals of Srutis among themselves, may be called antara-srutis.

Srutis are also held to be three-fold according to their manifestation in three *sthānas* and according to Indriya-vaigunya. After citing all the differences of opinion about srutis, the Mahāranā says that the number 22 alone is acceptable. The concept of Sruti-jāti is taken up next. The Prayojana or the object of the demonstration of Sruti is said to be the division of the classification or distinction of two grāmas viz Shadja grāma and Madhyama gramas. Srutis are not 'Ranjaka' by themselves but they are pleasing to the ear only when they are manifested in *Svaras*.

A student of Sruti must not forget to take into account the works of a host of South Indian musicologists who wrote in Sanskrit like Vidyāranya (C 1350), Rāmāmātya (C 1550), Venkatamakhi (C 1620) Raghunātha Nāyak (1614-28), Somanātha (C 1609) and Tulaja (1729-35). Vidyāranya is stated to have written the 'Sangita Sāra' but the original of this work has not been traced. We find extensive quotations from it in the 'Sangīta Sudhā' attributed to ruler Raghunātha Nāyak of Thanjavur but actually written by his minister Govinda Dīkshita, father of Venkatamakhi.

Both the 'Svaramēla kalānidhi' of Rāmāmātya and the 'Chaturdandi Prakāsika' of Venkatamakhi have been attacked by writers like the late Hulugur Krishnacharya as 'error-ridden and unscientific!' According to Krishnacharya, it was only Tulaja who correctly understood and interpreted Sārngadeva's work.

Somanātha has described the 22 Srutis as emanating from the 22 *nādis* stretched cross-wise in the human chest. Tulaja summarizes the views of earlier writers on the Sruti concept. Matanga said that Sruti was essentially one. Visvāvasu thought that Srutis were two, Suddha and Vikrita. Others held that Srutis were three because of the three conditions Sattva, Rajas and Tamas. Tumburu gave Srutis as four on a medical basis vāta., pitta, kapha and sannipāta. Vena

and other sages took Srutis as nine. Tulaja finally says that Srutis are only 22.

We get a very interesting description of the 22 Srutis in the 'Sangīta Pārijāta' of Ahobala, a musicologist from Āndhra. He gives the *svara* names in accordance with their Suddha and Vikriti forms in a clear manner. He has eight flat *svaras* on their respective Srutis and 14 sharp *svaras* and one *svara* as 'Atitīvratama' on their respective Srutis.

The concept of 22 Srutis plays an important part even on the practical side of South Indian music because the nuances of many Karnatic ragas cannot be rendered without use of some subtle Srutis. This is why certain ragas of Karnatic music cannot be played on a tempered instrument like the harmonium.

Much water has flown under the bridge since such *lakshana* works were written in Sanskrit. Indian musicology has come a long way from the days of Bharata and Sārngadēva. The sruti problem is a topic in Indian Music theory that will be addressed from time to time by various scholars. It will probably never be laid to rest, because of the difficulties of understanding ancient theory in terms of present-day performance practice.

Modern thinking and technology have much to offer and guide musicology into productive and creative lines. Musicology need not necessarily be a study of the past, taking things for granted. Sir C. V. Raman opened up new paths in the physical dimensions of musicology and a host of scholars followed opening up new vistas of experiment. Many such scholars are happily in our midst today and it would be invidious to mention only some of them.

From the year 1970, the Sangeet Nātak Akādemi, New Delhi, has been convening seminars on science and music and publishing reports of such symposia. Musicians, scientists and historains sat around a common table and exchanged the results of their research and experiments.

In 1979, a seminar on musicolgy was sponsored jointly by the Sangeet Nātak Akādemi and the University of Madras with the main object of presenting mathematical and computer analysis of raga structure, scales, Srutis and mūrchanas and this threw up quite a

few ideas on the problem of Srutis. The fact that a large number of contemporary musicologists were still working at a re-orientation and break-through of the Sruti problem came as a pleasant surprise.

Western musical concepts of acoustics, pitch, intervals, overtones, tone, tone colour etc., are freely available to us now for a comparative study of the two systems.

Finally a word to those who plead for an increase in the number of Srutis in Indian music.

(1) Srutis must not be complicated. They must be easy to sing and play correctly without the assistance of any instrument specially designed for laborarory purposes.

(2) They must not be such as could only be obtained by measurement and calculation. Even average persons and children must be able to illustrate them in practice.

(3) They must be suitable for fretted instruments like our common Sarasvati *vina* and should be easy to manipulate correctly in the full speed of *Ālāpa*.

(4) When Srutis are prolonged to a length of time, they must create a harmonious effect on the ear.

(5) Srutis must be capable of being employed in gamakas which are the life-breath of Indian music.

(6) A study of Srutis divorced from their aesthetic aspect can only be an academic exercise, theoretical rather than practical.

# The Desi Suladi of Annamacharya

S. R. JANAKIRAMAN

The type of composition which exhibits Purandaradāsa's extraordinary mastery of the techinique of music is the *Sūlādi*. As to the exact meaning of the word 'Sūlādi' authorities differ. But one interpretation, not ordinarily familiar to students of music, treats the word as a corruption of 'Sulu Hādi' meaning, 'easy path' which is as relevant to the attainment of bliss as proficiency in music. In a Sūladi the theme is the same as in a Kīrtana, but it has usually seven or eight distinct divisions with elaborate *sāhitya*, each of which is set to one of the classical *tālas*. Some Sulādis have different *rāgas* for the different divisions, and in some others the *rāga* is the same for all the divisions. The Sulādi is a learned, elaborate and difficult piece giving a most comprehensive view of all the important *rāga sanchāras*. The 'Sangīta Sārāmrita' of Tulajēndra cites numerous *prayōgas* from Sulādis of Purandaradāsa as classic authority for the Lakshana of *rāgas* described in the work. It is regrettable that the tradition of rendering Sulādis is fast disappearing. A revival of interest in them would be of no small value for the future of the science and art of Karnatic music.

Sulādi, from the word Sudā, is a Dēsya word for Gīta. Venkatamakhi makes this clear. In the Gītaprakarana of his 'Chaturdandi Prakāsikā' he says that though all the musical compositions under the Sun can be designated as Gīta as per the aphorism 'Gīyate Iti Gītah', only that particular composition known as Sudā is eligible to be known as Gīta. The Sudā is again of two kinds. Suddha Sudā and Chāyālaga or Sālaga Sudā. The latter is described in detail. Sālaga Sudā has its varieties. Dhruva, Matta, Prati Matta, Nissāruka, Attatāla, Rasa and Ekatāli. While describing, for example, the first one is Dhruva, Venkatamakhi says that Udgrāha is of the three sections, the first and second parts have the same Dhātu, and Mātu alone differs. The third part, he says, is composed of *Swaras* in the higher region. Then follows the Ābhogakhanda. If the Nyāsa is fixed in the Ābhoga Khanda it becomes Dhruva. Some sixteen varieties of this Dhruva have again been described. For example if it is set in Adi Tāla and with Sāhitya in Vīrarasa,

it is Jayanta. In the same fashion the other varieties are also described.

So it is rather incorrect to say that Sulādis are like Gītas in musical structure and arrangement. Sulādis are no doubt *tālamālikas*, the sections being in different *tālas*. They may be considered as the counterparts of Tālaarnavam and panchatālēswaram. The *sāhitya* of the sulādis is characterised by fewness of syllables and consequent profusion of vowel extensions. Sulādis are more elaborate structures than gitas, the former having a wider range of compass.

Gītas are found in uniform tempo throughout, the medium tempo being so characteristic of it. But some sections of Sulādis are taken in different tempos. This will be evidenced by a few observations made by me on some of the Suladis of Purandaradasa given later as available in notation in the " Sangīta Sampradaya Pradarsini ". Here it may be pointed out that there is an authoritative sanction for the singing of certain sections of Sulādi in different tempos. Sarngadēva, in his ' Sangīta Ratnakara ' describes the four Geetis (viz) Magadhi, Ardha Magadhi, Sambhavita and Prathula. The process of singing with *padas* and laya adorned with *varnas* and Alankaras etc. is Gīti. After singing the first *pada* with slow *laya* (tempo) in the first *kāla*, then along with the other *padas* in the medium tempo in the second *kāla* and then along with the third *pada* in the fast tempo in the third *kāla*, thus where three *padas* are sung in three tempos they speak of it as Māgadhi.

The word Suladi as such and as noticed above is traceable in Kannada musical literature. This composition is more favoured by the Karnataka composers. Sripadaraya, Vyasaraya, Vijayadasa, Gopaladasa, Jagannathadasa, Naraharitīrtha, Vadiraja and Kanakadasa besides the illustrious Purandaradasa, have composed Sulādis. Though the Sahitya of the Sulādis is devotional in general, Madhura Bhakti, embodying the theme of Jīvatma-Paramatma union has also been adopted.

The Sulādis of Purandaradāsa are only *tālamālikās*, the *rāga* being the constant factor.

The Sulādi in Rāmakriya is given on page no. 1116 in the " Sangīta Samprādaya Pradarsini ", Volume 2. The first section is

set to Jhampa *tāla* and it runs for 32 Āvartas, including the repetition of the first four āvartas—'Achyutānanda Nārāyana', the end of the sixteenth and twenty-fourth āvartas.

The Second section is in Mathya *tāla* and it runs for 16 Āvartas. Here again a line of four Āvartas is repeated twice. The thrid section is Dhruva *tāla* for 16 Āvartas with a repetition of six Avartas.

The fourth section is set to Ata *tāla* consisting of 16 Avartas with repetition of a line of two āvartas.

The last section is Eka *tāla* running elaborately for 34 Avartas which is a queer case. There is no repetition of the singing of the previous Avartas in this section.

Introduction of 'Vāggēyakāra Mudrā' and reference to 'Tiruvēngalappa', repetition of the particular portion in each section except in Eka *tala* are evident. Only five of the Sulādi sapta *tālas* are employed, rupaka and triputa having been omitted. This Rāmakriya Sulādi is set in 'Atichitratama Mārga', each kriyā of the *tāla* carrying one Hrsvaswara in the Dhātu.

In the Devagāndhāri Sulādi of Srī Purandaradāsa, as found on page no. 577 of the 'Sangīta Sampradāya Pradarsini', Vāggeyakāra Mudrā is found in every section. Talas employed are as follows: 1. Āditala 2. Khanda Jāti Ragana Mathya—it is only literally khanda Jāti Mathya of the 35 *tālas*, Mathyatāla representing ragana. 3. Dhruvatāla in the second degree of speed. (Madhyamakāla) 4. Aditāla—repeated in the original structure. 5. Rupaka—in the same tempo as that of Dhruva. 6. Aditāla—original structure. 7. Ekatāla—same tempo as in Dhruva and Rupaka. 8. Atatala. The composition has been set in the general structure of Chitratama Mārga. In addition to the Mathya, Dhruva, Rupaka, Eka, and Ata *tālas* of the Sulādi Saptatāla group, Āditāla has been employed and that too thrice during the course of the composition.

Bhupāla Sulādi of Purandaradāsa as found on page 115 of the 'Sangīta Sampradāya Pradarsini' 1. Rupaka (Vilamba kāla)

2. Tisra Jāti Ragana Mathya tāla—Madhyama kala 3. Dhruva tala—Druta kala 4. Triputa—Madhyama kala. 5. Eka tala—Druta kala.

## DESI SULADI OF ANNAMACHARYA:

In as much as the word Sulādi itself is Desya for Gīta it is most appropriate that Annamāchārya has designated the composition as 'Dēsi Sulādi' as deciphered from the copper plates. Annamāchārya, the Āndhra Kavitāpitāmaha and Drāvida gāna Sārvabhauma, is perhaps the one composer who has composed a Sulādi in Telugu and it looks almost like the only composition of the kind. Annamāchārya's Sulādi is a fullblown *rāga, tāla, mālikā.* The *rāgas* are Mālavigaula, Rāmakriya, Varāli, Bauli, Pādi, Nāta and Srīrāga. The composition most aptly starts with the 'best of all ragas' Mālavigaula, in the words of Rāmāmātya, and concludes with the most auspicious *rāga*, Srīrāga, eminently suited for *mangalam.* It is here in the last *rāga* the union of Srī Venkatēswara and Alamēlu Mangā, the celestial Nāyaka and Nāyaki, is hinted at.

The colophon of the composer or its synonyms are incorporated in each section. That was evidently the practice. The *sāhitya* consists of sweet and soft sounding words befitting the holy theme of Divine Love. Fewness of words and the consequent profusion of vowel extension mark the feature. The sahitya of the last section of the song is concluded with the utterance of the name of the Lord of the Seven Hills, the Ishta Dēvatā of the composer. Analagous to the repetition of the portions of the *Sāhitya* within each section in the sulādis of Purandaradāsa, Annamāchārya also has made provision for such a scope. The original music of the composition has been lost. A humble attempt has been made by me to give a suitable musical setting to the song bearing well in mind not only the supreme quality of the *rāgas* following one after another very slightly varying in *swaras* but much in intrinsic *bhāva* but also the spirit of the contents of the theme of the song.

The particularly noteworthy feature of this composition is the introduction of 'Vākya' rather an unusual feature in a Sulādi. This Vakya is talked about only with reference to Prabandha. Venkatamakhi says that there is also a tradition in singing the

prabandha in such a way that the Ābhoga khanda is split into two parts, the former part being the Ālāpa khanda without confining to rhythm. This Alapākhanda incorporates the name of the prabandha and also the colophon of the composer. Though the latter aspect is found in the Vākya portion of Annamāchārya's Sulādi, the former is not found.

The Dēsī Sulādi of Annamāchārya, reproduced below is in fact a Sapta-rāga-tāla-mālika song and a unique one of its kind.

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## देशी सूळादि

१. माळविगौळ — ध्रुव ताल:

वले वले ननि वलचिति नट तन
वललकु लोगानटरे इक ।
पलमो चलमो नाकुनु
पतितो जगडमुला ॥
नेलतलु तन केंदरु गलिगिन
नेने सतमनि तेलियरे ।
पोलमेल्ला दिरिगिन तेटिकि
पूबोदये नेलवु गदे ॥

### पल्लवि

अनगदरे ओ चेलुलाल !
आतनि तोडुत नीमाटले ।
विनयंबुन ने नडवग श्री
वेंकटपतिकिदि दगवा ॥

### वाक्यम्

अल्लनाडोकते तोड
नट्टे माटलाडगानु ।
चल्लगा नेने चूचि
जंकिंचितिना ॥

पल्लद माडिति नटे
पैडिवण्टि माटनैन ।
चिल्लरले मानडाये
श्री वेंकटेश्वरुडु ॥

२. रामक्रिया — मठ्य ताल:
तानाडिन माटलेल्ला दलचुमनि ।
कोनेटि रायनिकि नागुब्बल मीदटनु आनवेट्टरे ॥

३. वराळि — रूपक ताल:
वेग्गळमुग सारेकु वेंगेमुलाडगजालनु ।
शिग्गरि तनमुन गोसरेद शेषाचलपतिनि ॥

४. बौळि — झंपे
अलिगि साधिंचदग दंजनाद्रीश्वरुनि ।
गलिकि चूपुलने मदिगरग जेसेदनु ॥

५. पाडि — त्रिपुट
चनवु गलिगिन सरस ममरुनु
समुकमुनने मनसु देलिसेद ।
मुनुपनडुगरे मदनजनकुनि
मुद्दुडुंगरमु ॥

६. नाट — अट ताल:
मायिंटिकि दाने रागा
मंकुल्ल बोंकुलु देरे ।
वेयिनेल ने मोक्केने
वेंकटारायनिकि ॥

७. श्री रागः — एकतालि
अलरिन रतुल दोय्यलु लाल नन्नु ।
गलसे वेडुक श्रीवेंकटविभुडु ॥

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# Desi Suladi

(A FREE RENDERING OF THE ORIGINAL COMPOSITION)

The love-lorn *Nāyikā* in her anguish outpours her varied feelings to the Sakhis thus:

1. When I myself crave for His love
   do not I get into his traps?
   Neither I reap any fruits nor I have
   any malice. Why quarrels with my beloved!
   He may be having many mates
   but, know, I am the everlasting.
   For the bee that wanders about
   all over the field, flower-bush is the only abode.

(PALLAVI)

O Friends ! Please convey to Him these very feelings.
When I am so modest in my behaviour, is this
just on Venkatapati's part (to be so unkind)?

(VAKYAM)

Gently I have seen Him the other day
While conversing fondly with a maiden
did I threaten Him then?
Did I babble even a precious word?
Yet *Lord Venkateswara* does not stop His naughty tricks.

2. You swear by my breasts and tell
   *Kōnētirāya* to recollect all His utterances

(Interlude: The *Nāyika* in a mood of reconciliation
(contemplates thus:)

3. I cannot indulge in any more in excessive sarcasms.
   With bashfulness I hanker after *Sēshāchalapati*.

4. It is not proper to win over *Anjanādrisvara*
by fretting and fuming,
I shall melt his heart with my charming glances alone.

5. If there is acquaintance amusement emerges.
I will read His mind in person.
Will you please ask for *Madanajanaka's* pretty ring first?

6. When He Himself dropped into my house, all the
obstinacies and lies vanished
Why all this? I bow unto *Vēnkatarāya.*

7. O maidens? *Vēnkatavibhu* made love with me
delightfully with blossoming desires.

(The Epilogue comes when the Nāyikā and Nāyaka reunite)

# ஆகம நூல்களும் - சங்கீதமும்

T. G. அனந்தசுப்ரமணியம்

சங்கீதம் என்பது கலையா? சாஸ்திரமா? வேதமா? என்ற கேள்வி எழுகிறது. ஆனால் சங்கீதத்தைப் பற்றிச் சங்கீத இலக்கண நூல்கள் பலவாருகக் கூறுகின்றன. சங்கீதத்தைக் கலையாக நினைத்துப் பொழுது போக்குகிறோம். சாஸ்திரமாக நினைத்து விவாதிக்கிறோம். வேதமாக நினைத்து பகவானுக்கு அர்ப்பணிக்கிறோம். ஆகையால் சங்கீதம் என்பதை யார் யார் எவ்விதம் கருதிக் கையாளுகிறார்களோ அவர்களுக்கு அவ்வவ்வாருக உபயோகப் படுகிறது. எந்த விதமாக நினைத்தாலும் அது பகவானுக்கு அர்ப்பணமாகிறது. ஆனால் சங்கீதத்தை வேதமாகப் போற்றியும், அதை உபாஸித்தும் மோக்ஷ மடைந்தவர்கள் பல மகான்கள். நாட்டிய சாஸ்திரத்தின் முதல் அத்யாயத்தில் "சங்கீதமென்பது வேதத்திற்குச் சமம்" என்று கூறப்பட்டுள்ளது.

सर्वशास्त्रार्थसम्पन्नं सर्वशिल्पप्रवर्तकम् ।
नाट्याख्यं पञ्चमं वेदं सेतिहासं करोम्यहम् ॥ १५ ॥
एवं संकल्प्य भगवान् सर्ववेदाननुस्मरन् ।
नाट्यवेदं ततश्चक्रे चतुर्वेदाङ्गसम्भवम् ॥ १६ ॥
जग्राह पाठ्यमृग्वेदात्सामभ्यो गीतमेव च ।
यजुर्वेदादभिनयान् रसानथर्वणादपि ॥ १७ ॥

இங்கு சங்கீதத்திற்கு இலக்கணம் கூறவேண்டியிருக்க நாட்டியத்தைப் பற்றியல்லவா கூறப்பட்டுள்ளது என்ற கேள்வி எழலாம். அதற்குச் சமாதானம் "ஸங்க்ரஹ சூடாமணி" கூறுகிறது.

नृत्यं गीतं च वाद्यं च दृश्यं श्राव्यं मनोहरम् ।
संगीतं प्रोच्यते तज्ज्ञैः संगीतं सामवेदजम् ॥ (२-१)

சங்கீதம் என்பது நாட்டியம், கீதம், வாத்யம், த்ருச்யம் (நாடகம்), ச்ராவ்யம் (காதுகளால் கேட்கப்படுவது) முதலியவைகளை ஒருங்கு சேரக் கொண்டதேயாகும். ஆகையால் சங்கீதத்திற்கு என்னென்ன இலக்கணங்கள் கூறப்படுகின்றனவோ அவையெல்லாம் மேற்கூறியவைகளுக்கும் பொருந்தும். மேலும் கொஞ்சம் விளக்கமாகவே கூறுகிறது "ஸங்க்ரஹ சூடாமணி":

सामवेदस्तु सङ्गीतप्राधान्याद्देववल्लभः ।
तत्र वेदे तु संगीतं वाद्यमृग्वेद उच्यते ॥ १८ ॥
नृत्यं यजुषि शृङ्गाररस आथर्वणोद्भवः ।
एवं चतुर्विधं गीतवाद्यनृत्यरसात्मकः ॥ १९ ॥

ஆகையால் எல்லாம் சேர்ந்ததே சங்கீதமாகும். நிற்க, எவ்விதம் இதர சாஸ்திரங்கள் தர்மார்த்த காம மோக்ஷங்களுக்கு உபகாரகமாக இருக்கின்றனவோ, அதேபோல் இந்த சங்கீத சாஸ்திரமும் சதுர்வித புருஷார்த்தங்களுக்கு ஆதார மாகிறது. இவ்விவரத்தை ''அபிநய தர்ப்பணம்'' என்ற நூல் கூறுகிறது:

पाठ्यं चाभिनयं गीतं रसान् संगृह्य पद्मजः ।
व्यरीरचच्छास्त्रमिदं धर्मकामार्थमोक्षदम् ॥

பகவானுக்கு வேதங்களைப் பாராயணம் செய்வதால் எவ்வித மகிழ்ச்சியுண்டாகிறதோ, அதே போல் சங்கீதமும் பகவானுக்குப் பிரீதியை உண்டாக்குகிறது. இவ்விஷயத்தை ''ஸ்வரமேள கலாநிதி'' விளக்குகிறது:

गीतेन प्रीयते देवः सर्वज्ञः पार्वतीपतिः ।
गोपीपतिरनन्तोऽपि वंशध्वनिवशंगतः ॥
सामगीतिरतो ब्रह्मा वीणासक्ता सरस्वती ।

ஆகையால் சங்கீதம் என்பது வேதத்திற்குச் சமம். கானம் என்று சொன்னால் பாட்டு என்றுதான் பொருள் கூறலாம். மேலே கூறப்பட்ட சான்றுகளால் சங்கீதம் என்று சொன்னால் நிருத்தம், கீதம், வாத்தியம், முதலியவற்றுடன் கூடியவைக்குத்தான் பெயராகும். இவ்விவரத்தை ''ராகதத்வ விபோதம்'' என்ற நூல் குறிப்பிடுகிறது:

नृत्तवाद्यविशेषाभ्यां गानं चेदुपबृंहितम् ।
तदा संगीतमित्याहुः लक्ष्यलक्षणकोविदः ॥ ३ ॥
गीतवादित्रनृत्यानां यस्मादङ्ग्यङ्गता भवेत् ।
गानं केवलमित्याहुः संगीतं लक्ष्मवेदिनः ॥ ४ ॥

ஆகையால் சங்கீதம் என்பது வேதத்திற்கு ஒப்பானதாகும் என்பதை மேற்கூறிய சான்றுகளால் அறியலாம்.

ஆகமங்களைப் பற்றி

ஹிந்து மதத்தில் விக்கிரக வழிபாட்டுமுறை என்பது தொன்று தொட்டு வந்துள்ளது. இந்த வழிபாட்டு முறையைப் பற்றிக்கூறுவதே ஆகமம் என்பது. இது சைவ—வைணவ முறையில் இரண்டாகக் காணப் படுகிறது. ஆயினும் இரண்டும் விக்கிரக வழிபாட்டு முறையைத் தான் கூறுகின்றன. இரண்டிலும் அநேக ஆகமங்கள் இருக்கின்றன. ஆகமம் என்பது வழி வழியாக வந்த வழிபாட்டு முறை. இதைப் பற்றி ''ரௌரவாகம'' வித்யாபாத மூன்றும் படலத்தில்.

न मीमांसया विचार्या वा मन्त्राः स्वल्पधिया नरैः ।

प्रमाणमागमं कृत्वा श्रद्धातव्यं हितैषिभिः ॥

என்று கூறப்பட்டுள்ளது. இதே போல் ''ஸூதஸம்ஹிதை'' முக்தி கண்டத்தில்

पाञ्चरात्रादितन्त्राणां वेदमूलत्वमास्तिके ।

न हि स्वतन्त्रास्ते तेन भ्रान्तिमूलानिरूपणे ॥

என்று கூறப்பட்டுள்ளது. ஆகையால் ஆகமம் என்பது பழமையான விக்ரக ஆராதனை முறையைக் கூறுவது. அந்த ஆகமங்கள் இறைவனை வழிபடும் முறையைக் கூறும் பொழுது பற்பலவிதமான முறைகளையும் கூறியுள்ளன. இறைவனுக்கு உத்ஸவாதிகள், பூஜைகள், கும்பாபிஷேகங்கள் முதலியவை செய்யும் முறைகளைக் கூறும் பொழுது. அவ்வப் பொழுது, அந்தந்த இடங்களில் சங்கீதத்தைப் பற்றியும் கூறப்பட்டுள்ளது. மேலும், ஆலயங்கள் நிர்மாணம் செய்யும் பொழுது பற்பல மண்டபங்கள் நிர்மாணிக்கப்படுகின்றன. அவற்றுடன் சங்கீதம், நாட்டியம் முதலிய நிகழ்ச்சிகள் நடத்துவதற்கும் மண்டபங்கள் நிர்மாணிக்கவேண்டிய முறைகளையும் ''ஸ்ரீப்ரச்ன ஸம்ஹிதை'' என்ற பாஞ்சராத்ர ஆகமம் கூறுகிறது.

अग्रेऽर्धमण्डपात् कुर्यात् नृत्तमण्डपनामकम् ।

नृत्तार्धमण्डपस्याग्रे कुर्यादास्थानमण्डपम् ॥ (श्री. प्र. १०-३)

அர்த்த மண்டபத்திற்கு முன் நிருத்தமண்டபம் அமைக்க வேண்டும். அந்த நிருத்த மண்டபத்தின் பாதியில் ஆஸ்தான மண்டபம் கட்டவேண்டு மென்று கூறுகிறது. இம்மாதிரி ஆகம நூல்களில் வழிபாட்டு முறைகளில் சங்கீதம், நாட்டியம் போன்ற நுண்கலைகளுக்கு இடம் கொடுக்கப்பட்டிருக்கிறது. சங்கீதம்,

நாட்டியம் முதலியவைகளெல்லாம் எதற்காக ஏற்பட்டன என்பதை "நாட்டிய சாஸ்த்ர ஸங்க்ரஹம்" என்ற நூல் கூறுகிறது:

नृत्तं त्वत्र नरेन्द्राणां अभिषेके महोत्सवे ।
यात्रायां देवयात्रायां विवाहे प्रियसंगमे ॥
नगराणमगाराणां प्रवेशे पुत्रजन्मनि ।
ब्रह्मणोक्तं प्रयोक्तव्यं माङ्गल्यं सर्वकर्मसु ॥

அதாவது அரசர்களின் பட்டாபிஷேக காலத்திலும், பகவானுடைய உத்ஸவகாலங்களிலும், இதர விசேஷகாலங்களிலும் நாட்டியம், சங்கீதம் முதலியவைகளைச் செய்தல் மங்களகரமாகும் என்று கூறுகிறது. தேச நலனுக்கும் இம்மாதிரியான நிகழ்ச்சிகள் நடத்த வேண்டுமென்று "ஸுப்ரபேதாகமம்" என்ற நூல் கூறுகிறது.

एवं नृत्तं कृतं यत्र सुभिक्षं लोकशान्तिकम् ।
दुर्निमित्तानि नश्यन्ति क्षेत्रमारोधकं नृणाम ॥

நாட்டில் நடமாடும் பஞ்சம், பட்டினி, அசாந்தி, கலகம் முதலியவை விலகி நாடு நல்ல நிலைமையை அடையும் என்று விளக்கிக் கூறப்பட்டுள்ளது. நிருத்தம் என்று சொன்னால் பாட்டோடு சேர்ந்தது என்பதை "ஸுப்ர பேதாகமம்" சிவோத்ஸவ விதியில் வலியுறுத்துகிறது.

देवस्याग्रे विशेषेण नृत्तं कुर्यात्सगेयकम् ।

என்று இங்கே "ஸகேயகம் நிருத்தம்" என்று குறிப்பிடப்பட்டிருப்பதைக் கவனிக்கவேண்டும். ஆகையால் கோயில்கள் கட்டும்பொழுது கலைகளுக்காக ஓர் மண்டபம் கட்டவேண்டுமென்பதையும், கோயில்களின் வழிபாட்டு முறைகளில் சங்கீதம், நாட்டியம் முதலியவை இடம் பெறவேண்டுமென்பதையும் இதுவரை அறிந்தோம்.

## ஆகமநூல்களும் - சங்கீதமும்

கோயில்களில் உத்ஸவாதிகள் செய்யும் பொழுது திக்பந்தனம் செய்வார்கள். அதாவது அந்தந்த திக்தேவதைகளை அந்தந்த திக்குகளில் அழைத்து, பூஜை செய்து, பலிபோடும் போது அந்தந்த தேவதைகளுக்குப் பிரியமான ராக, தாள, ந்ருத்தம் முதலியவை குறிப்பிடப்பட்டுள்ளன. கோயில்களில் துவஜாரோஹண தினத்தில் திக்தேவதைகளுக்கு வீதிகளில் அந்தந்த திக்கோணங்

களில் பலி போடுவது என்பது ஓர் முறை. இதைப் பற்றி ''ஸ்ரீப்ரச்னஸம்ஹிதை'' கூறுகிறது.

आह्वानं देवपुरतः वीथीषु च बलिं क्षिपेत् ।
आह्वानं बलिदानं च वीथ्यामेव च कल्पयेत् ॥ ३४-७०, ७१.

இந்த இடத்தில் தான் ''நவஸந்தி கவுத்வம்'' என்று கூறப் படும் ஓர் நிகழ்ச்சி நடத்தப்படுகிறது அதாவது பிரம்மா முதலான ஒன்பது திக்தேவதைகளைத் துதித்து அவரவர்களுக்கு இஷ்ட மான ராக, தாள, வாத்ய, நிருத்தங்களைச் செய்தும், பாடியும் பலி போடுவதாகும். தற்காலத்தில் இம்முறை நடந்து வருகிறதா? இல்லையா? என்று தெரியவில்லை. இதற்கு ஆதாரம் ஆகமங்களில் காணப்படுகின்றன. மேலும் ''பரதார்ணவம்'' என்ற நூலில் இதைப்பற்றி கூறியுள்ளது, ''கவுத்வம்'' ''கௌதம்'' என் பதற்கு இலக்கணம்.

यत्किञ्चित्तालसंबन्धं देवताविषयात्मकम् ।
विचित्रपाटसंयुक्तं शब्दार्थरूपशोभितम् ॥
. . . . . . किन्तान्तं कौतमुच्यते ।
ककारः श्वेतवर्णं स्यादौकारो रक्तवर्णकम् ॥
तकारः श्यामवर्णं स्यादित्येतद्वर्णलक्षणम् ।
ककारे कञ्जभूभार्या उकारे विष्णुवल्लभा ।
तकारे पार्वती प्रोक्ता कौतवर्णाधिदेवता ॥ (४९५)

விசேஷ தாளங்களில் சொற்கட்டுக்களையும், வார்த்தைகளையும் கலந்து தெய்வங்களைப் புகழ்ந்து அமைக்கப்படும் ஸாஹித்யங் களுக்குக் ''கௌதம்'' ''கவுத்தம்'' என்று பெயர்.

''க'' என்பது வெண்மை நிறத்தையும், ''ஔ'' என்பது சிவப்பு நிறத்தையும், ''த'' என்பது கருப்பு நிறத்தையும் குறிக்கும்.

''க'' ஸரஸ்வதியையும் ''ஔ'' மகாலக்ஷ்மியையும், ''த'' பார்வதீ தேவியையும் குறிக்கும்

இப்பொழுது நாம் கும்பாபிஷேக காலங்களில் சங்கீதக்கச்சேரி நாகஸ்வரம், ஹரிகதைகள், ஸதுபந்யாஸங்கள் முதலியவற்றை நடத்துகிறோம். சிலர் நினைக்கலாம்: கோவிலுக்குக் கும்பாபிஷேகம் நடக்கும் பொழுது இவையெல்லாம் தேவைதானா? வீண் செலவு தானே என்று. ஆனால் இதற்குக் காரணம் ஆகமங்களில் சொல்லப் பட்டிருக்கின்றது. அதாவது ஆசாரியனுக்குக் கும்பாபிஷேக காலத்

தில் சில நியமங்கள் கூறப்பட்டுள்ளன. அவற்றுள் அவன் இரவில் உறங்கக்கூடாது என்பது ஒன்று. அவன் உறக்கமில்லாமல் விழித்திருப்பதற்கு இம்மாதிரி நிகழ்ச்சிகளை ஏற்படுத்தியுள்ளார்கள். இவைகளைப் பற்றி ''ஸோமசம்பு பத்ததி'' என்ற ஆகமத்தில் பவித்ராரோஹணவிதியில் கூறப்பட்டுள்ளது.

आचान्तो मन्त्रसन्नद्धः कृतसंगीतजागरः । (श्लोकः-८५)

என்று. இதே அபிப்ராயத்தை ''பூர்வ காரணாகமத்தில்''.

नृत्तगेयैश्च वाद्यैश्च स्तोत्रैर्मन्त्रजपैस्तथा ।
रात्रिशेषं व्यपोह्याथ प्रभाते विमले गुरुः ॥

என்று. இந்த அபிப்ராயத்தையே ஸுப்ரபேதாகமம், மோஹ சூரோத்தரம் முதலிய ஆகமங்களில் காணலாம்.

## தேவதைகளும் - சங்கீதமும்

ஸ்ரீ ப்ரச்ன ஸம்ஹிதையில் 33-வது அத்யாயத்தில் கருடனை வழிபடும் பொழுது :—

ताक्ष्यस्य तालं त्रिपुटं स्वरो मध्यम ईरितः ।
गौडाख्यरागो नृत्तं च विष्णुक्रान्तमुदाहृतम् ॥ (३३-७१)

கருடனைத் துதித்து வழிபடும் பொழுது இம்மாதிரியாக வழிபட வேண்டும் என்று கூறுகிறது. கருடபகவானுக்குத் திரிபுட தாளம், மத்யம ஸ்வரம், கௌடராகம், விஷ்ணுக்ராந்தம் என்ற நிருத்தம், முதலியவையோடு துதிக்க வேண்டும். ஆகமங்களில் கூறப்படும் சங்கீத சம்பந்தமான விஷயங்கள் சங்கீத நூல்களில் காணப்படுகின்றனவா? அல்லது பொருத்தப்படுகின்றனவா? இல்லையா என்பதை விளக்குவதே இக்கட்டுரையின் நோக்கம். ஆனால் சங்கீத இலக்கண நூல்கள் எல்லாம் வடமொழியில் தான் அதிகமாகக் காணப்படுகின்றன. அந்த நூல்களில் கூறப்பட்டுள்ள இலக்கண முறைப்படி தற்காலத்தில் நடந்து வருகிறதா என்றால் சந்தேகம் தான். சங்கீத நூல்கள் ஒன்றுக் கொன்று சிறிது மாறுபட்டே காணப்படுகின்றன. எனினும் இவற்றை யெல்லாம் ஓரளவு ஆராய்ந்து எழுதப்பட்டுள்ளது இக்கட்டுரை.

''திரிபுட'' என்ற தாளம் பொதுவாகக் கூறப்படுகிறது. இத் தாளம் ஜாதிபேதத்தால் பலவாறாகக் கூறப்படுகிறது. உ. க. திச்ரஜாதி-திரிபுட, சதுச்ரஜாதி-திரிபுட என்று. இந்தத் தாளம் மிகவும் வழக்கில் உள்ளது.

அடுத்து "கௌட" என்ற ராகத்தைப் பார்ப்போம். இந்த ராகத்தை "சுத்த கௌட" ராகமென்று "ராகரத்னகரம்" என்ற நூல் கூறுகிறது. இதற்கு இலக்கணம் கூறும் பொழுது "ஸ்ரீ ராக" மென்ற ஆண்ராகத்திற்கும், "கௌடீ" என்ற ராகிணீ [பெண்]க்கும் பிறந்தது என்று கூறுகிறது. இது ஓர் ஆண் ராகம்.

सर्वालङ्कारसंयुक्तः गौरो शुक्लाम्बरः प्रियः ।
सर्पवाहो शङ्खपाणिः स गौडश्शुद्धसंज्ञकः ॥

இந்த ச்லோகத்தின் கருத்தைப் பார்க்கும் பொழுது கருடனுக்கும் இந்த ராகத்திற்கும் ஓரளவு பொருத்தமிருக்கிறது என்பதை உணரலாம். எல்லாவிதமான அணிகளுடன் கூடியதும், வெண்மையானதும், வெண்மையான ஆடையில் பிரீதியுள்ளதும், ஸர்ப்பத்தை வாஹனமாகயுடைய்தும், சங்கம் என்பதை கையில் வைத்திருப்பதுமான ராகம் "கௌட" ராகம். என்று கூறப்பட்டுள்ளது. கருடனைப் பார்க்கும் பொழுது கழுத்தில் வெண்மை தெரியும். வெண்மையான வஸ்த்ரத்தை அணிந்திருப்பது. ஸர்ப்பங்களுக்குச் சத்துருவான படியால் ஸர்ப்பத்தையே வாஹனமாகயுடையது. சங்கம் என்பது மகாவிஷ்ணுவின் சின்னம். அதைக் கையில் உடையது. இம்மாதிரி ஒப்புநோக்கும் பொழுது கருடனுக்கும் இந்த ராகத்திற்கும் பொருத்தம் காணப்படலாம். "ராக விபோதம்" என்ற நூல் கௌட ராகத்திற்கு இலக்கணம் கூறுகிறது.

गौडन्यल्पो मध्याह्नार्हो धांशन्यासग्रहो गौडः ॥ (४-३६)

இந்த இலக்கணப்படி இந்த ராகம் தற்காலத்தில் வழக்கில் இல்லை எனத் தெரிகிறது.

அடுத்து கருடாழ்வாருக்குப் பிடித்த நிருத்தம் "விஷ்ணுக்ராந்தம்" என்பது. இந்த நிருத்தத்திற்கு "நாட்டிய சாஸ்த்ரம்" இலக்கணம் கூறுகிறது.

करौ च रेचितौ यत्र विष्णुक्रान्तं तदुच्यते ।
करमावर्तितं कृत्वा ह्यूरुपृष्ठे निकुञ्चयेत् ॥ (४-२६१)

என்று. இந்த அபிப்ராயத்தையே "நிருத்தரத்னவளி" என்ற நூலும் கொஞ்சம் விளக்கமாகக் கூறுகிறது.

यदाग्रे कुञ्चितः पादः प्रसृतो गगनोन्मुखः ।
रेचितौ स्तः करौ विष्णुक्रान्तं तद्विक्रमे हरेः ॥ (३-१६८)

என்று. "ப்ரஸ்ருத:" "प्रसृत:" என்ருல் முழங்கால் என்று பொருள். வளைந்த பாதமும் புறப்படத்தயாராகவுள்ள முழங்கால்களையுடையதும் "रेचितं" என்ருல் குதிரையினுடைய கதிவிசேஷம், அல்லது நிதானமாகச் செல்வது என்றும் பொருள் கூறலாம். கைகள் இரண்டும் மேல் நோக்கிச் செல்லக் கூடியதுமான நிலையில் உள்ளது. இது போன்ற அங்கவிந்யாஸங்களைச் செய்தால் "விஷ்ணுக்ராந்தம்" என்ற நிருத்தமாகும். இன்னும் கொஞ்சம் விளக்கமாக "பரதார்ணவம்" கூறுகிறது.

गगनोन्मुखमङ्घ्रिस्स्यात् दक्षिणोऽन्यो महीं गतः ।

हस्तौ तु रेचिताकारौ विष्णुक्रान्तं विदुर्बुधाः ॥ (८८१-பக்கம்)

கோயில் உத்ஸவாதிகளில் யாகசாலை நிர்மாணிக்கப்பட்டு அங்கே தேவதைகளையும், திக்தேவதைகளையும் ஆவாஹனம் செய்து பூஜைகள் நடத்துவார்கள். அப்பொழுது அங்கே எந்தெந்த திக்குகளில் எந்தெந்த தேவதைகளுக்குரிய வாத்யங்களை வைத்து, பூஜித்து அதற்குள்ள தேவதைகளை ஆவாஹனம் செய்யவேண்டுமென்று கூறப்பட்டுள்ளது.

शङ्खं कोणं च विन्यस्य तत्रादीन् परितो न्यसेत् ।
ऐन्द्रे वीणादि याम्ये तु सुषिरादीनि पश्चजे ॥
वारुण्यां चर्मवाद्यानि सौम्ये कांस्यं तु विन्यसेत् ।
संकर्षणं मड्डुके च शङ्खे विष्णुं च कोणके ।
नरोत्तमं चर्मजेषु कांस्यजेषु ह्यधोक्षजम् ॥

அதாவது சங்கம், கோணம் (கோணம் என்ருல் வாத்யத்தை அடிக்கும் கோல்) மற்றும் வீணை முதலான வாத்யங்களை, நான்கு பக்கங்களிலும் வைக்கவேண்டும். எந்தெந்த வாத்யத்தை எங்கெங்கு வைக்கவேண்டுமென்பதைக் கூறுகிறது. கிழக்கில் வீணையையும், தெற்கில் முகவாத்யத்தையும், மேற்கில் தோல் வாத்யங்களையும், வடக்கில் உலோக வாத்யங்களையும் வைத்து, "மட்டுகம்" என்ற வாத்யத்தில் "ஸங்கர்ஷண" என்ற தேவதையையும், சங்கு, கம்பு இவற்றில் விஷ்ணுவையும், முகவாத்யத்தில் அநிருத்தனையும் வீணை முதலான வாத்யங்களில் மதுத்விட் என்ற மூர்த்தியையும், தோல் வாத்யங்களில் "நரோத்தமனையும்" உலோக வாத்யங்களில் "அதோக்ஷஜன்" என்ற தேவதையையும் ஆவாஹனம் செய்து பூஜிக்கவேண்டும் என்று கூறப்பட்டுள்ளது. இதே போல் சைவாகமமான தீப்தாகமத்தில் 91-வது படலத்தில் யாத்ரா உத்ஸவம் என்று ஓர் உத்ஸவமும், அந்த

உத்ஸவத்தில் பரிவேஷக்ரமம் என்று ஒன்றும் கூறப்பட்டுள்ளது. "பரிவேஷம்" என்றால் வட்டம் என்று பொருள்.

मृदङ्गादिमहाशब्दाः पूर्वायां दिशि संस्थिताः ।
नर्तको मर्दलश्चैव दक्षिणे तु व्यवस्थिताः ॥
गायकाः वंशकाश्चैव उत्तरे तु व्यवस्थिताः ।
उभयोः पार्श्वयोश्चैव रुद्रस्य गणिकाः स्थिताः ।
देवस्याग्रे विशेषेण नृत्य कुर्यात्सगेयकम् ॥

பகவான் வீதிவலம் வரும் பொழுது மிருதங்கம் முதலிய வாத்யங்கள் முன் செல்லவேண்டும். இடது பக்கத்தில் நர்த்தகர்களும், மத்தளமும், வலது பக்கத்தில் பாடகர்களும், குழல் வாசிப்பவர்களும், இரண்டு புறமும் ருத்ரகணிகைகளும் பகவானுக்கு முன் பாட்டோடு கூடிய நிருத்யமும், செல்லவேண்டுமென்று கூறப்பட்டுள்ளது. [மிருதங்கம் என்பது வேறு, மத்தளம் என்பது வேறு. மத்தளம் என்பது நாட்டியத்திற்கு வாசிப்பதாகும்.] இதற்குப் பிறகு திக்தேவதைகளைப்பற்றிக் கூறப்பட்டுள்ளது. முதலில் பிரம்மாவைப்பற்றிப் பார்ப்போம்.

## பிரம்மதேவன்

பிரம்மாவை துவஜஸ்தம்பத்தின் அடியில் ஆவாஹனம் செய்து பூஜிக்கவேண்டும். இவ்விவரத்தை "ஸ்ரீப்ரச்னஸம்ஹிதை" 34-வது அத்யாயம் விரிவாகக் கூறுகிறது :—

ध्वजस्तम्भेन्द्रककुभो ध्यात्वा ब्रह्माणमब्जजम् ।
लक्ष्मीशोत्सवसेवार्थं आयाहि कमलासन ॥
घण्टारागो निषादश्च स्वस्तालस्तु वै ध्रुवः ।
नृत्तं कमलमित्याहुः ब्रह्मणः प्रीतिकारकम् ॥ (३२२)

பிரம்ம தேவனுக்கு "கண்டா" ராகம் மிகவும் பிரியமானது என்று கூறப்பட்டுள்ளது. "கண்டா" என்ற ராகத்தை "கண்டாரவம்" என்ற பெயரில் தற்காலம் வழங்கிவருகிறார்கள். இந்த ராகம் நடபைரவி ஜன்யமாகும். வேங்கடமகி நாரீரீதிகௌளையின் ஜன்யமாகக் கூறுகிறார். "கருணாம்ருதஸாகர"த்தில் கண்டாரவ ராகம் 2-வது ரத்னாங்கி ஜன்யமாகவும், 20-வது நடபைரவி ஜன்யமாகவும் காணப்படுகிறது. "கண்டா" என்ற பெயரிலேயே ஸ்ரீ தியாகராஜஸ்வாமி, ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர் இருவரும் பாடியுள்ளார்கள்.

அடுத்தது ''துருவம்'' என்ற தாளம். இந்த தாளம் பிரஸித்த மானது. இந்த துருவதாளம் இரண்டு என்றும், ஒன்று '' நாட்ய தண்டீ துருவம் '' என்றும், மற்றொன்று '' வீணாவாத்ய துருவம் '' என்றும் ''சதுர்தண்டீப்ரகாசிகை ''யில் கூறப்பட்டுள்ளது :—

ध्रवताल: पुनर्द्वेधा नाट्यदण्डीध्रुवस्तथा ।
वीणावाद्यध्रुवश्चेति नाट्यदण्डीध्रुवे लघुः ॥
चतुरक्षरवानादौ गुरुः पश्चाद्दशाक्षरः ।
वीणावाद्यध्रुवे त्वादौ लघू द्वौ चतुरक्षरौ ॥
ततः षडक्षरोच्चारसंमितो लघुशेखरः ।
चतुर्दशाक्षरमितौ आहत्येतावुभौ ध्रुवौ ॥ (२९)

இரண்டிற்கும் அக்ஷரங்கள் 14-தான்.

அடுத்து நிருத்தம் ''கமலம்'' என்று கூறப்பட்டுள்ளது. சங்கீத நூல்களில் இந்தப் பெயரில் நிருத்தம் காணப்படவில்லை. ஆனால் '' பிரம்மஸந்தி கவுத்தத்திலும் '' '' கமலமது நிருத்தம் '' என்று கூறப்பட்டுள்ளது. பிரம்மாவிற்கு முத்திரையாக வலதுகை '' ஹம்ஸாஸ்ய '' மாகவும், இடதுகை '' சதுர '' மாகவும் கூறப் பட்டுள்ளது. ஹம்ஸாஸ்யத்திற்கு '' பரதார்ணவம் '' இலக்கணம் கூறுகிறது :—

मध्यमाद्यास्त्रयोऽङ्गुल्यः प्रसृता विरला यदि ।
तर्जन्याङ्गुष्ठसंश्लेषात् करोहंसास्यको भवेत् ॥ (२३)

நடுவிரல், மோதிரவிரல், சுண்டுவிரல் இவற்றை ஒன்றை யொன்று தொட்டுக்கொள்ளாதவாறு நீட்டி, கட்டைவிரலையும், ஆள்காட்டிவிரலையும் சேர்த்தால் '' ஹம்ஸாஸ்யம் '' என்பதாகும். இந்த முத்திரையைப் பற்றி '' நிருத்தரத்னவளி '', '' சங்கீத ரத்னகரம் '' முதலிய நூல்கள் கூறுகின்றன. '' சதுரம் '' என்ற முத்ரையைப் பற்றி '' ஹஸ்த முக்தாவளி '' என்ற நூல் குறிப் பிடுகிறது.

सप्तसागरवेलायां विरहे च विधातरि ।
यौवने प्रवणे गेहे मयोक्तः चतुरः करः ॥

(Music Academy Journal-1955. Vol. xxvi)

அதாவது '' பிரம்மா '' வைக் குறிக்க இந்த முத்ரையைப் பிடித்துத் தெரியப் படுத்தலாம், என்பது கருத்து. '' பரதார்ணவ '' த்தில் சதுரஹஸ்தம் விளக்கிக் கூறப்பட்டுள்ளது.

तर्जन्याद्याः त्रयः श्लिष्टाः कनिष्ठा प्रसृता यदि ।
अङ्गुष्ठानामिकामूले स भवेच्चतुरः करः ॥ (७१)

ஆள்காட்டிவிரல், நடுவிரல், மோதிரவிரல் இவற்றை நெருக்கமாகவைத்துக் கொண்டு சுண்டு விரலை வெளிப்புறமாகநீட்டி, கட்டைவிரலை ஆள்காட்டிவிரலின் அடிப்பாகத்தில் வைத்துக் கொண்டால் "சதுரஹஸ்தம்" என்று பெயர்.

இந்திரன்

शचीपते जितारातें वज्रपाणे पुरंदर ।
लक्ष्मीशोत्सवसेवार्थं आगच्छामरनायक ॥
समतालो नाटरागः स्वरः पञ्चमनायकः ।
नृत्तं विलासमित्युक्तं पुरन्दरमनः प्रियम् ॥ (श्री. प्र. ३४-१२३)

இந்திரனுக்குப் பிரியமான தாளம். "ஸமதாளம்" என்பது. இந்த தாளத்தைப் பற்றி "ஸங்கீத தர்ப்பணம்" கூறுகிறது.

समे लौ दौ विरामान्तौ मुखरीति निगद्यते । (१५५)

ஸங்கீத ரத்னகரம் :—

समौ लौ दौ विरामान्तौ ॥

என்று கூறுகிறது. 149-பக்கம்.

அதாவது இரண்டு லகு, இரண்டு த்ருதம். என்று அறிய வேண்டும்.

அடுத்து இந்திரனுக்குப் பிடித்த ராகம் "நாட" என்பது. இந்த ராகமும் பிரஸித்தமானதே: இந்த ராகம் ஒரு புருஷராகம். இதைப் பற்றி "ராகரத்னகரம்" என்ற நூல் கூறுகிறது :

अनेकनटधारी च युवा गौरोऽतिशोभनः ।
ताम्बूलहस्तो स्मेरास्यो नाटस्सुरसिकैर्मतः ॥ (१२९)

"நடநாராயண" என்ற ஆண் ராகத்திற்கும் "சுத்தஸாலங்கா" என்ற ராகிணிக்கும் பிறந்தது. "ராகரத்னகரம்" என்ற நூல் ராகங்களையெல்லாம் குடும்பமாக வர்ணித்து, பெண்ராகமென்றும், ஆண்ராகமென்றும், அவற்றின் பிள்ளைகள் என்றும் கூறிதேவதைகளாக வர்ணிக்கிறது. "ராக விபோதம்" என்ற நூல் நாடராகத்தைப் பற்றிக் கூறுகிறது.

खेटकक्रुपाणपाणिः प्रतर्जयन्वैरिणो रणेऽरुणदृक् ।

हरितालाभो हारी हयचारी धीरधीनंटः ॥ (२१९)

இந்த நாடராகத்திற்கும் சிற்சில பொருத்தங்கள் கூறலாம். இந்திரன் போகபுருஷன், ரஸிகன், அழகானவன், அதே போல் வீரனும் கூட, குதிரையில் செல்லுபவன், பொன்னிற முடையவன். ராகத்தின் இலக்கணமும் அதே போல் காணப்படுகிறது. ஸங்கீத ரீதியில் நாட ராகத்திற்கு இலக்கணம் சதுர்தண்டி பிரகாசிகை கூறுகிறது.

नाटः षड्जग्रहोपेतः अवरोहे गधवर्जितः ।

16-பக்கம் ராகவிபோதம் :—

नाटःशुचिः प्रदोषे च सांशन्यासग्रहः पूर्णः ॥ (११७)

இந்த நாடராகம் ஓர் சிக்கலான ராகம். சில நூல்கள் பிரதான ராகமென்றும், சில நூல்கள் ஜன்யராகமென்றும் கூறுகின்றன.

அடுத்து "விலாஸம்" என்ற நிருத்தம் இந்திரனுக்குப் பிடித்தமானது. இந்த விலாஸ நிருத்தத்திற்கு "லலிதம்" என்றும் பெயர் உண்டு என்பதை நாட்டியசாஸ்த்ரம் கூறுகிறது:

ललितं नामकनृत्यस्यान्यन्नाम विलासः ।

முத்ரை "பதாகம்". அதை ஸ்வஸ்திகமாக வைத்துக் கொள்ள வேண்டும்.

त्रिपताकौ प्रकोष्ठस्थौ यद्येतौ स्वस्तिकौ मतौ ॥ (३२)

என்று "பரதார்ணவம்" விளக்குகிறது. இரு கைகளிலும் திரிபதாகங்களை ஸ்வஸ்திகம் போல் அமைத்து மேலே நீட்டுதல். இந்த முத்திரை இந்திரனுக்கு உகந்தது என்று கூறப்பட்டுள்ளது.

## அக்நி தேவதை

स्वाहा स्वधापते वह्ने गार्हपत्यादिनामक ।

लक्ष्मीशोत्सवसेवार्थमागच्छ मखपूजित ॥

अटतालो गौलिरागः स्वरो वृषभसंज्ञिकः ।

नृत्तं तु सर्वतोभद्रं जातवेदप्रियं भवेत् ॥

அக்நி தேவனுக்கு "அட" தாளம் பிரியமென்று கூறப்பட்டுள்ளது. இந்த அட தாளத்தை அட்ட அத்து தாளமென்றும் கூறுகிறார்கள் சிலர். சங்கீத ரத்னாகரத்தில்

अड्डताली दो लधुद्वयं ।
अठतालेन संयुक्तं अठतालं प्रचक्षते ।
अठताले द्रुतौ द्विद्यक्षरकालावुभौ स्मृतौ ॥
पञ्च पञ्चाक्षरमितौ लधू द्वौ तदनन्तरम् ।
चतुर्दशाक्षरीकालः सातस्तेनाठतालकः ॥

என்று சதுர்தண்டி பிரகாசிகையும் கூறுகிறது. அடுத்து "கௌளீ" ராக ப்ரியர் என்று. இந்த கௌளீ என்பது "கௌரீ" என்றும். "கௌட" என்றும் நூல்களில் காணப்படுகிறது. இதற்கு ஒரு மரபு வடமொழியில் கூறுவர். "रलयोरभेदः" என்றும், "डलयोरभेदः" என்றும். ஆகையால் இந்த ராகத்தைப் பற்றி "ஸங்க்ரஹசூடா மணி" என்ற நூல் கூறுகிறது :

मायामालवगौलाच्च गौरी राग उदीरितः ।
सन्यासं सांशकं चैव सषड्जग्रहमुच्यते ।
आरोहे गधवर्जं चाप्यवरोहे समग्रकम् ॥

என்று 97-பக்கம். இந்த ராகம் மாயாமாளவ கௌளையின் ஜன்யம் என்றும், ஆரோஹணத்தில் காந்தார, தைவத வர்ஜம் என்றும், அவரோஹணத்தில் ஸம்பூர்ணமென்றும் காணப்படுகிறது. ஆனல் "கருணம்ருத ஸாகரத்"தில் அவரோஹணத்தில் மத்யம வர்ஜம் என்று காணப்படுகிறது. "ராகரத்னகரம்" என்ற நூல் இந்த ராகத்தைப் பெண் ராகமாக வர்ணிக்கிறது. மேலும், ஸ்ரீ ராகத்தின் ராகிணியாகவும் கூறுகிறது.

स्तनभरनमिताङ्गी कर्णताटङ्कलम्बी
मणिनिभदशनाली मस्तके मुक्तमाली ।
करतलधृतगुंजा लीलया स्मेरवक्त्रा
मृदुसितशुभवस्त्रा गौडिका रागिणी सा ॥ ३६ ॥

அடுத்து "ஸர்வதோபத்ரம்" என்ற நிருத்தம் அக்நி தேவனுக்கு உகந்தது. இப்பெயரில் நிருத்தம் நூல்களில் காணப்படவில்லை. ஆனல் "த்ரிபதாகம்" என்ற முத்ரை வலது கையிலும், இடது கையில் "கங்கூலம்" என்ற முத்திரையும் பிடித்தல் என்று கூறப்பட்டுள்ளது. ஆகையால் முத்ரைகளை வைத்துப் பார்த்தால்

पताकोऽनामिका वक्रा यद्यसौ त्रिपताकः ।
केतकीकुसुमे दीपे वह्निज्वाला विजृम्भते ॥

என்று "பரதார்ணவம்" கூறுகிறது. பதாகமுத்ரையில் மோதிர விரல் வளைக்கப்பட்டால் "திரிபதாகம்" என்று பெயர். இந்த

முத்ரை தாழம்பூ, விளக்கு, அக்நிஜ்வாலை முதலியவைகளைக் குறிப்பிடவும் உபயோகப்படுகிறது. இந்த முத்ரை அக்னி தேவதைக்கு மிகவும் பொருத்தமாக அமைந்துள்ளது என்பது குறிப்பிடத்தக்கது. இடக்கையில் "காங்கூல" ஹஸ்தம் என்று கூறப்பட்டுள்ளது.

पद्मकोशेऽनामिकाचेन्नत्रा कांगूलको भवेत् । (१९)

என்று பரதார்ணவம் கூறுகிறது. பத்மகோச ஹஸ்தத்தில் மோதிரவிரலை மடக்கினால் "காங்கூல" ஹஸ்தமாகும்.

யமதேவதை

लुलायवाहनारूढ कालसंहरिणीपते ।
लक्ष्मीशोत्सवसेवार्थमायाहि पितृभिस्सह ॥
तालस्तु मङ्गलःप्रोक्तः स्वरो गान्धार ईरितः ।
रागस्तु देशिकी नृत्तं सर्वतोभद्रनामकम् ॥

தென் திசைக்கு அதிபதியான தர்மராஜனை வழிபடும் பொழுது அவனுக்குப்பிடித்த ராக, தாள, நிருத்தங்களைக் கொண்டு துதிக்க வேண்டும். யமனுக்கு "மங்களம்" என்ற தாளம் பிரியமானது. இந்த தாளத்தை "ஜயமங்கள" தாளமென்றும் சில நூல்கள் குறிப்பிடுகின்றன. இந்த ஜயமங்கள தாளத்தைப் பற்றி பரதார்ணவம் கூறுவது:

सकारश्च सकारश्च जयमङ्गलसंज्ञके ।

என்று (230 பக்கம்). ஜயமங்கள தாளத்தில் இரண்டு ஸ-கணங்கள் ஒன்றின் பின் ஒன்ருக வரும். அதாவது முதலில் இரண்டு லகுவும், ஒரு குருவும், மாத்திரைகள் எட்டு, இக் கருத்தையே "தர்ப்பணத்திலும்" காணலாம்,

स गणद्वितयं यत्र स तालो जयमङ्गलः ।

என்று (139-ம் பக்கம்) (1. 1. 5. 1. 1. 5) இவை அடையாளங்கள். அடுத்தபடி "தேசிகீ" என்ற ராகத்திற்குரியவன் யமன் என்று கூறுகிறது. "தேசிகீ" என்ற ராகம் "தேசாக்ஷீ" என்ற பெயரில் வழங்கப் படுவதாகத் தெரிகிறது. இப்பெயரிலேயே "ஸங்க்ரஹ சூடாமணி" இலக்கணகீதம் கூறியுள்ளது. "ஹரிகாம்போஜீ" ஜன்யம் "தேசாக்ஷி" என்ற ராகத்தை 13-வது மேளமாக வேங்கடமகி கூறுகிருர். தற்காலம் "சூலினி" என்ற ராகத்திற்கு மறு பெயராகக் கூறப்படுகிறது. "நிருத்தம்" "ஸர்வதோ பத்ரம்".

## நிருதி தேவதை

चतुर्भुजं प्राञ्जलिं च ध्यात्वैवं निऋतेर्दिशि ।

लक्ष्मीशोत्सवसेवार्थं निर्ऋते त्वत्र याहि भो ॥

जयताल: स्वर: षड्जे रागो देशाक्षिनामक: ।

नृत्तं कमलवत्वृत्तं निर्ऋते: प्रियदं भवेत् ॥

"நிர்ருதி" தேவதைக்கு "ஜய" என்ற தாளம் பிடித்தமானது. இத்தாளத்திற்கு இலக்கணம் "பரதார்ணவம்" கூறுகிறது.

जगणो लौ द्रुतौ पश्च जयताले प्रकीर्तित: ।

என்று (234-பக்கம்). இந்த தாளத்திற்கு முதலில் ஜகணமும் [அதாவது ஒரு லகு ஒரு குரு, ஒரு லகு] பிறகு இரண்டு லகுவும், இரண்டு த்ருதமும், கடைசியாக ஒரு ப்லுதமும் வரும். மாத்திரைகள் பத்து. 1. 5. 1. 1. 1. 0. 0. 5. (10)

மற்ெருரு ஜபதாளம்:-

जयश्च जगणो लश्च विन्दुयुग्मं प्लुतस्तत: । (२६०)

(260-பக்கம்). ஜய தாளத்தில் ஒரு ஜ-கணம். பிறகு ஒரு லகு, பிறகு இரண்டு த்ருதம், கடைசியில் ஒரு ப்லுதம் வரும், மாத்திரைகள். 9. 1. 5. 1. 1. 0.0.5.

சங்கீத தர்ப்பணத்திலும் - 'ஜய' தாளம் கூறப்பட்டுள்ளது.

जये पुन: । जो लधू द्वौ द्रुतौ पश्च । (१२७)

ராகம் "தேசாக்ஷி" முன்பே கூறப்பட்டது. "கமலம்" என்ற நிருத்தம் குறிக்கப்பட்டுள்ளது. இப் பெயரில் நிருத்தம் நூல்களில் காணப்படவில்லை. ஆனல் கவுத்தத்தில் "புஜங்க த்ராஸம்" என்ற நிருத்தம் கூறப்பட்டிருக்கிறது. இதற்கு இலக்கணம் "ந்ருத்த ரத்னுவளியில்"

भुजङ्गत्रासितां कृत्वा व्यावृत्त परिवृत्तकम् ।

एकं पादवशात् दोलमपरं कटकामुखम् ।

विदधीत यदा ज्ञेयं भुजङ्गत्रासितं तदा ॥

என்று 3. 167. இதே அபிப்ராயத்தை "நாட்டிய சாஸ்த்ர"த்திலும் "நிருத்தாத்யாயத்திலும்" காணலாம்.

## வருண தேவதை

श्रद्धावति पुरीनाथ पश्चिमाशापते विभो ।
लक्ष्मीशोत्ससेवार्थ मागच्छ जलजेश्वर ॥
भद्रतालो नाटराग: स्वरो धैवतमुच्यते ।
नृत्तं कमलमित्युक्तं वरुणस्य प्रियं भवेत् ॥

வருணதேவனுக்குப் பிரியமானது "பத்ர" தாளம். இத்தாளத்திற்கே "பத்ர பாண" என்ற பெயர் இருக்கலாம்எனத் தெரிகிறது. இத்தாளத்தைப் பற்றி "பரதார்ணவம்" கூறுகிறது.

भद्रबाणस्तु कथितो लध्वोर्मध्येद्रुतं भवेत् ।

என்று, (262-பக்கம்). இரண்டு லகுவிற்கு நடுவில் ஒரு த்ருதம் வரும். மாத்திரை: 2½ 1. 0. 1, வருணனுக்கு நாட ராகத்தில் பிரியம், இந்த ராகத்தைப் பற்றி முதலிலேயே குறிப்பிட்டுள்ளோம். "கமலம்" என்ற நிருத்தம் கூறப்பட்டது. நூல்களில் காணப்படவில்லை. ஆனால் கவுத்தத்தில் "குஞ்சிதம்" என்ற நிருத்தம் கூறப்பட்டுள்ளது, பரதார்ணவத்தில்.

अङ्गुल्य: पृष्ठसंस्पृष्टा भुव: पार्ष्णिरुदञ्चित: ।
आभुग्नो मध्यभागश्चेत् स: पाद: कुञ्चितो मत: ॥

கால் விரல்களின் மேற்புறம் பூமியில் படிந்திருக்கக் குதிகாலைத் தூக்கி உள்ளங்காலை உட்புறமாக வளைத்தால் "குஞ்சிதம்" என்பதாகும். இது "நாட்ய சாஸ்த்ர"த்திலும் கூறப்பட்டுள்ளது. "குஞ்சிதம்" என்றால் வளைதல் என்று பொருள். தாண்டவத்தில் குஞ்சித தாண்டவம் என்று ஒரு தாண்டவம் கூறப்படுகிறது.

## வாயு தேவதை

श्रीगन्धपत्तनाधीश सदागत्या समन्वित ।
लक्ष्मीशोत्सवसेवार्थमायाहि त्वं सदागते ॥
झम्पताल: समाख्यातो राग. श्रीरागसंज्ञक: ।
स्वर: षड्जो नृत्तमुक्तं पृष्ठकुट्टिमसंज्ञितम् ॥

வாயுதேவனுக்குப் பிரியமான தாளம் "ஜம்ப" தாளம், இந்த தாளம் பிரஸித்தமான தாளம். எல்லா நூல்களும் இந்த தாளத்தைப் பற்றிக் கூறியுள்ளன. "ஸ்ரீராகம்" வருணனுக்குப் பிரியமானது. இந்த ராகத்தை ஜனக ராகமாக வேங்கிடமகியும், கந்தர்வராஜரும் கூறியுள்ளார்கள். ஆனால் தற்காலம் ஜன்ய ராகமாகப்

பாடப்பட்டு வருகிறது. "ராக ரத்னுகரம்" என்ற நூல் இந்த ராகத்தை முதலாவதான புருஷராகமாகக் கூறுகிறது. இத்துடன் ஐந்து முக்ய ராகங்களும் கூறப்பட்டுள்ளன.

श्रीरागश्च वसन्तश्च पञ्चमो भैरवस्तथा ।
मेघरागोऽथ विज्ञेयो षष्ठो नटनारायणः ॥

என்று இந்த "ராகத்னுகரம்" வர்ணிக்கிறது.

दिव्यं वपुश्चन्द्रनिभं सुगौरं कर्णे दधानं शरदम्बुजानि ।
इक्षुं वहन्तं निजपाणिपद्मे श्रीरागराजं मुनयो वदन्ति ॥

நிருத்தம் "பிருஷ்ட குட்டிமம்" என்பது. இந்த நிருத்தத்தை "நாட்ய சாஸ்த்ரம்" "பிருஷ்ட குட்டம்" என்று கூறுவதாகத் தெரிகிறது.

भुजङ्गत्रासितै भ्रान्त्वा पादैरपि च मण्डलम् ।
पिष्टकुट्टं च विज्ञेयं चारीभिर्मण्डलं बुधैः ॥ (अ. ११-६५-६६)

இந்த நிருத்தத்தைப் பற்றி "சங்கீதரத்னுகர" மும் கூறுகிறது

सूची दक्षिणपादः स्याद्वामोऽपक्रान्तकस्ततः ।
सव्यवामौ च बहुशो भुजङ्ग त्रासितौ क्रमात् ।
यत्रान्ते मण्डलभ्रान्तिः पिष्टकुट्टं तदुच्यते ॥ (अ. ९-३५३)

முத்ரைகள், இடது கையில் அர்த்தபதாகமும், வலது கையில் "அராள" ஹஸ்தமும் ஆகும்.

## குபேர தேவதை

शङ्खादिनिधिप स्वामिन्नलकापुरनायक ।
लक्ष्मीशोत्सवसेवार्थमायाहि धनदेश्वर ॥
अनन्ततालो रागस्तु मोहनं वृषभः स्वरः ।
नृत्तं मण्डलनृत्तं स्यात् कुबेरं तैश्चतोषयेत् ॥

குபேரனுக்கு உகந்த தாளம் "அனந்த" தாளம், இப் பெயரில் ஸங்கீத நூல்களில் தாளம் காணப்படவில்லை. ராகம் "மோஹனம்". இந்த ராகம் மிகவும் ப்ரஸித்தமானது. மோஹனம் என்ற பெயருக்குத் தகுந்தபடி "ராகரத்னுகரம்" என்ற நூல் வர்ணிக்கிறது.

सुन्दरो लोहिताङ्गश्च तरुणो रूपवांस्तथा ।
स्त्रीजितो सदनाकारो मोहनस्स निगद्यते ॥ (१३२)

"நடநாராயண" என்ற ஆண் ராகத்திற்கும் "மதுமாதவீ" என்ற ராகிணிக்கும் பிறந்தது மோஹனம் என்று கூறப்பட்டுள்ளது. இந்த ராகத்தைப் பற்றி எல்லா சங்கீத நூல்களும் கூறுகின்றன.

அடுத்து நிருத்தம் "மண்டலம்" என்று கூறப்பட்டுள்ளது. இந்த மண்டல நிருத்தத்தைப்பற்றி "நிருத்த ரத்னுவளி" என்ற நூல் விளக்கமாகக் கூறுகிறது. பரதார்ணவம், நாட்டிய சாஸ்த்ரம், ந்ருத்யாத்யாயம், முதலான நூல்கள் "சக்ரமண்டலம்" என்ற பெயரில் கூறுகின்றன. இந்த ந்ருத்தம் பரமேச்வரனுக்கு மிகவும் பிரியமானது என்று கூறப்பட்டுள்ளது. குபேரன் பரமேச்வரனுக்கு மிகவும் பிரியமானவன், நெருங்கிய நண்பனும் கூட. ஆகையால் எப்பொழுதும் குபேரன் பரமேச்வரனின் நடனத்தைப் பார்த்துக் கொண்டிருப்பவன். பரமேச்வரனுக்குப் பிடித்தமான "மண்டல நிருத்தம்" குபேரனுக்கும் பிடித்தமானதாகக் கூறலாம். இதற்கு இலக்கணம். "நிருத்த ரத்னுவளி"யில் காணப்படுகிறது. 220-பக்.

मृदङ्गकरटाकांस्य तालकाहलवादकैः ।
वाद्यमानेषु वाद्येषु यतिप्रहरणादिषु
कांस्येन घटितान्यद्वा लोहेन फणिनः करैः ।
वामे वामेतरैः कोणान् विभ्राणास्तन्मयानपि ।
स्फुरत्किरिकिटीकारं वादयन्तो लयानुगम् ।
रुद्राक्षभरणाः श्लक्ष्णाः क्लृप्तभूतित्रिपुण्ड्रकाः ।
शिवैकतत्पराः भक्ता नराः नारीजनोऽथवा ॥
श्रेणीभूताः प्रमोदेन गायन्तश्चन्द्रशेखरम् ।
अङ्गैर्यथोचितैः पाटैः लास्याङ्गैः गतिसंयुतैः ।
अन्योऽन्याभिमुखीभूय द्विधाभूताः कदाचन ।
कदाचिन्मण्डलीभूताः नृत्येयुः बहुभङ्गिभिः ।
शिवोत्सवेषु कर्तव्यं नृत्तमेतच्छिवप्रियम् ।

இந்த நிருத்தம் பலபேர் சேர்ந்தும், பிரிந்தும் ஆடவேண்டியதாகும். குபேரனுக்கு இந்த நிருத்தத்தைக் கூறியபடியால் ஈச்வரனுக்கு ஒன்றும் கூறப்படவில்லை. ஸ்ரீ ப்ரச்னஸம்ஹிதையில் மேலும் சில திக்தேவதைகளைப் பற்றியும் கூறப்பட்டுள்ளது. அவற்றிற்கும் தாளங்களும், ராகங்களும், நிருத்தங்களும் காணப்படுகின்றன.

N. B. இக்கட்டுரைக்கு ஆதாரமான நூல்களின் விவரம்.

## ஆகமங்கள்

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| 1. | ஸ்ரீப்ரச்னஸம்ஹிதை | கேந்த்ரீய ஸம்ஸ்க்ருதவித்யாபீடம், திருப்பதி. |
| 2. | விச்வாமித்ரஸம்ஹிதை | ,, |
| 3. | ஸோமசம்பு பத்ததி | பிரஞ்சு-இன்ஸ்டிட்யூட்-பாண்டிச்சேரி |
| 4. | ரௌரவாகமம் | ,, |
| 5. | ஸுப்ரபேதாகமம் | ,, |
| 6. | அஜிதாகமம் | ,, |
| 7. | மோஹ சூரோத்தரம் | ,, |
| 8. | ஸூதஸம்ஹிதை | ,, |
| 9. | நவஸந்தி கவுத்வம் | கையெழுத்துபிரதி (தமிழ்) பிடில் வித்வான் திருகோகர்ணம்-உலகநாதன்-அவர்கள். |

## சங்கீத நூல்கள்

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| 10. | சங்கீத ரத்னகரம் | I to IV. Vol. சார்ங்கதேவர் அடையாறு லைப்ரெரி |
| 11. | ஸங்க்ரஹ சூடாமணி | கோவிந்தர், அடையாறு லைப்ரெரி |
| 12. | ராகவிபோதம் | ஸோம நாதர் ,, |
| 13. | சங்கீத தர்ப்பணம் | சதுரதாமோதரர், ஸரஸ்வதிமகால், தஞ்சை |
| 14. | பரதார்ணவம் | நந்திகேச்வரர் ,, |
| 15. | கருணாம்ருதஸாகரம் | Vol. II. ஆப்ரகாம் பண்டிதர் |
| 16. | ராகரத்னகரம் | கந்தர்வராஜர் (ஓலைச்சுவடி) ஸ-ம-லை தஞ்சை |
| 17. | நாட்யசாஸ்த்ரம் | பரதமுனி I to IV. Vol. ஓரியண்டல் இன்ஸ்டியூட் பரோடா. |
| 18. | ஸங்கீதோபநிஷத் ஸாரோத்தார | ஸுதா கலச ,, |
| 19. | ராகதத்வ விபோத | ஸ்ரீனிவாஸ ,, |
| 20. | நிருத்தரத்னவளி | ஜாயஸேனபதி G. O. M. லைப்ரரி-சென்னை |

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| 21. | சதுர்தண்டிபிரகாசிகை | வேங்கடமகி, சங்கீதவித்வத்ஸபை |
| 22. | ஹஸ்தமுக்தாவளி | சுபங்கர Music Academy Journal Vol. 25, 26, 27. |
| 23. | நிருத்யாத்யாய | அசோகமல்ல, ஸம்வர்திகா ப்ரகாசன், அலஹாபாத் |
| 24. | ஸ்வரமேளகலாநிதி | ராமாமாத்ய, அண்ணமலைப் பல்கலைக்கழகம் அ-நகர் |
| 25. | அபிநயதர்ப்பணம் | நந்திகேச்வரர் K. L. முகோபாத்யாய, கல்கத்தா |
| 26. | பிருஹத்தேசி | மதங்கர், திருவனந்தபுரம் ஸம்ஸ்க்ருத கிரந்தாவளி, திருவனந்தபுரம் |
| 27. | சங்கீதராஜ : | ராஜா-கும்பகர்ண, ஹிந்து விச்வ வித்யாலய, வாராணஸி |

# Some Aspects of Dikshitar's Compositions and Treatment of Ragas

(Dr. V. Raghavan Shashtyabdapurti Endowment Lecture—Demonstration)

B. RAJAM IYER

வித்வத்ஸதஸில் உள்ள அனைவருக்கும் எனது வினயபூர்வமான நமஸ்காரங்களைத் தெரிவித்துக் கொள்கிறேன். பேரன்புமிக்க டாக்டர் ராகவன் அவர்களின் ஷஷ்டியப்தபூர்த்தி நினைவு Endowment Lecture Demonstration செய்ய நேர்ந்துள்ளதை எனது பாக்கியமாகக் கருதுகிறேன். டாக்டர் ராகவன் அவர்கள் ஸங்கீதத்திலும், குறிப்பாக தீக்ஷிதர் அவர்கள் கிருதிகளிலும், மிகுந்த ஈடுபாடு கொண்டு பற்பல தொண்டுகளைச் செய்த பெரியவர். தீக்ஷிதரவர்களைக் குறித்து ஸம்ஸ்க்ருதத்தில் காவியமியற்றி அர்ப்பணித்துள்ளார்கள். கர்நாடக ஸங்கீதத்தின் இலக்கணத்தின் பிரதான நூலாகக் கருதப்படும் "ஸங்கீதஸம்பிரதாயப்ரதர்சினி" யைத் தமிழில் வெளியிடுவதில் எங்களுடன் முக்கியப் பங்கு கொண்டிருக்கிறார்கள். ஆகையால் அன்னுருடைய Endowment Lecture Demonstration ஸ்ரீ தீக்ஷிதர் அவர்களின் கிருதிகளைப் பற்றிய பிரதர்சனமாக இருப்பது மிகப் பொருத்தமானதே.

இவ்வாய்ப்பினை அன்புடன் எனக்களித்ததற்கு ஸங்கீத வித்வத் ஸபைத் தலைவர் முதலான நிர்வாகிகளுக்கு எனது நன்றியைத் தெரிவித்துக்கொள்கிறேன்.

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இந்த பிரதர்சனத்தில் நான் ஸ்ரீ தீக்ஷிதர் அவர்கள் மாத்திரமே கையாண்டிருக்கும் ஒரு சில ராகங்களிலமைந்த கிருதிகளையும் ஸ்ரீ தியாகராஜ ஸ்வாமிகள் முதலான பெரியோர்களின் கிருதிகளுக்கு ஸாம்யமாக உள்ள சில கிருதிகளையும் ராகங்களில் சிறிது மாறுபாடாக உள்ளவைகளையும் பாடுகிறேன்.

முதலில், விநாயக ஸ்தோத்திரமாக, மதுரையில் வேகவதீ ஆற்றின் கரையில் விளங்கும் கணபதியைக் குறித்துப் பாடப் பெற்றது. ஸ்வர ஜதியுடன் கூடியது. (ஏகதந்தம்)

மாளவ கௌளையின் ஜன்யமான சாயா கௌளை ராகத்தில் ஸ்ரீ தீக்ஷிதர் ஒருவரே கிருதிகள் இயற்றியிருக்கிருர். இதன் ஆரோகண அவரோகணங்கள் — ஸரிமபதஸா... ஸ்நிஸ்நிதபமகஸா — என்ருகும். (ஸரஸ்வத்யா)

ஸ்ரீ தியாகராஜ ஸ்வாமியால் பிரபலமடைந்திருக்கும் ஹரிகாம்போதி ராகத்திற்கு அநேகமாக ஸாம்யமாக தீக்ஷிதர் அவர்கள் ஈசமநோஹரி ராகத்தில் கிருதிகள் அமைத்திருக்கிறார்கள். (பாஷாங்க மாக தீக்ஷிதரால் குறிப்பிடப்பட்டு ஸநிஸாரிநிஸா சில இடங்களில் காகலி நிஷாத ப்ரயோகத்தைத் தவிர) தச்சூர் சிங்கராசாரியார் அவர்கள் முதன்முதலில் பிரசுரித்த புஸ்தகத்திலும் ''அநந்த பாலக்ருஷ்ணம்'' கிருதி ஹரிகாம்போதி என்றே சொல்லப்பட்டிருக்கிறது. இந்த கிருதியின் எடுப்பும் அநுபல்லவியின் பகுதிகளிலும் "திநமணிவம்ச'' கிருதியைப்போலவே இருக்கிறது. இந்த ராகம் ஆரோகண அவரோகணங்களில் ஸம்பூர்ணமாகச் சொல்லப்படுகிறது. தியாகய்யர் கிருதியின்படி ஆ:ஸ்ரிகமபதநிஸ—அவ:ஸ்நிதபமகரிஸ (அநந்த பாலக்ருஷ்ணம்)

ஸாதாரண காந்தாரத்துடன் கூடியது பூபாள ராகம். அநேகமாக இது வழக்கத்தில் இல்லை. பௌளி ராகமே (அந்தர காந்தாரத்துடன்) வழங்கி வருகிறது. இந்த பூபாள ராகத்தில் தீக்ஷிதர் அவர்களின் மிக அழகான கிருதி ''ஸதாசலேச்வரம்.'' ஒன்பதாவது மேளத்தின் ஜன்யம். ஆரோகணம் : ஸரிகபதஸ்ா - அவரோகணம்: ஸ்தபகரிஸா. (ஸதாசலேச்வரம்)

ஸ்ரீ தியாகராஜ ஸ்வாமிகளைப் போலவே தீக்ஷிதரின் கிருதிகளில் பல இடங்களிலும் தேவகாந்தாரி ராககிருதிகளில் ஸஞ்சாரங்கள் ஒரே மாதிரியாக இருக்கின்றன. அதற்கு உதாரணமாக, அதிகமாகப் புழக்கத்திலில்லாத ''வதாந்யேச்வரம்'' என்ற (வள்ளலார் கோவில், மாயவரம்) கிருதியைப் பாடுகிறேன். இந்த கிருதியின் சரண எடுப்பு ''கருணாஸமுத்ர'' வின் எடுப்பைப் போலவே இருக்கிறது. ''வதாந்யேச்வரம்,'' தேவகாந்தாரி ராக பாவம் பூர்த்தியாகத் திகழும் ஒரு பெரிய கிருதி. (வதாந்யேச்வரம்)

மாளவகௌளையின் ஜன்யமான 'கௌளிபந்து' ராகத்திற்கு ஆரோகண அவரோகண கிரமங்கள் ஸரிமபநிஸ்ா — ஸ்நிதபமகரிஸா, என்று கூறப்பட்டிருக்கிறது. இந்த கிரமத்திலேயே (அநேகமாக) தியாகராஜ ஸ்வாமிகளின் கிருதிகளும் அமைந்திருப்பது ஸாம்யமாக உள்ளது. ''க்ருஷ்ணாநந்த'' என்று ஆரம்பிக்கும் தீக்ஷிதர் கிருதியில் கௌளிபந்து ராகத்தின் அழகான பிடிகளெல்லாம் அமைக்கப்பட்டு விளங்குகின்றன. இந்த ராகத்தில் மத்யமத்தின் ஸூக்ஷ்ம சுருதிகளில் ஒன்றான ''கௌளிபந்து மத்யமம்'' ஸ்நிதபதமகரிஸ முதலான இடங்களில் பேசுகிறது. (க்ருஷ்ணாநந்த)

கர்நாடக ஸங்கீதத்தின் பிரத்யேக அம்சமான 22 சுருதிகளும் (ஒரு ஸ்தாயியில்) ஸூக்ஷ்மமாக ராக ஸ்வரூபங்களை விளக்கும்படி சில ராகங்களில் சிற்சில சுருதிகள் அமைந்திருக்கின்றன. இம்மாதிரி ஸூக்ஷ்ம

சுருதிகள் அதிகமாகவும், அழகாகவும் பிரயோகிக்கப்படும் மிகப் பழைய ராகம் பைரவியாகும். பைரவி ராகத்தில் த்ரிச்ருதி ரிஷபமும் கோமள ஸாதாரண காந்தாரமும், த்ரிச்ருதி தைவதமும், கோமள கைசிகி நிஷாதமும் மிகவும் ரக்தியுடன் உபயோகப்பட்டிருக்கின்றன. இந்த அழகான ஸூக்ஷ்ம சுருதிகள் பேசும் ஸ்வரங்கள் பைரவி ஆவரண கீர்த்தனையின் சரணத்தில், ராக ரஹஸ்யங்களை விளக்கும் முறையில் அமைந்திருக்கின்றன. (ஸ்ரீ கமலாம்பாயா).

முதல் மேளத்தில் ஜன்யமாக ஸரிமபதஸ்ா—ஸ்தபமரிஸா என்ற ஆரோகணத்துடன் உள்ள ராகம் கர்நாடக சுத்த ஸாவேரியாகும். இந்த ராகத்தில், தீக்ஷிதரின் கிருதியைத் தவிர வேறு க்ருதி இருப்பதாகத் தெரியவில்லை. இந்த ராகத்தை ஹிந்துஸ்தானி இசையில் பங்கஜ் மல்லிக் என்பவர் பாடிய ''ஏகோந் ஆயாஸபேரே ஸபேரே'', என்ற இசைத்தட்டில் எனது சிறுவயதில் கேட்டிருக்கிறேன். தற்போது பழக்கத்திலுள்ள சுத்த ஸாவேரியை, தீக்ஷிதர் தேவக்ரியா என்று கூறி யிருக்கிறார். (ஏகாம்ரேச நாயிகே).

மிகப்பழைய ராகமானதும், தற்சமயம் அபூர்வமாகவும் உள்ள ராகம் ; கோபிகாவஸந்தம். 20வது மேளத்தின் ஜன்யம், கீர்த்தனை யின் ஸஞ்சாரங்களின்படி இதற்கு ஸரிகமபதபஸ்ா—ஸ்நிதபமகரிமகஸா என்று காணப்படுகிறது. இதில் தியாகராஜ கீர்த்தனை இருப்பதாகத் தெரியவில்லை. இந்த ராகத்தின் அழகான லக்ஷ்யமாக விளங்கும் கிருதி ''பாலக்ருஷ்ணம்''.

கண்டா அல்லது கண்டாரவம் என்ற ராகம் எளிதாகப் பாட முடியாத ஒரு ராகம். இந்த ராகம் 20 வது மேள ஜன்யமாக ஸம்ப்ர தாய ப்ரதர்சினியில் சொல்லப்பட்டிருக்கிறது. ஆனாலும், இதில் சுத்த ரிஷபமும், சதுச்ருதி தைவதமும் பிரயோகிக்கப் பட்டிருக்கிறது. த்விஜாவந்தியைப்போல கண்டா, பைரவி, தந்யாஸி, புந்நாகவராளி ராகங்களின் கலப்பான ஒரு ஸ்வரூபத்துடன் விளங்குகிறது. இதில் சிறந்த லக்ஷ்யங்களில் ஒன்றாக விளங்குகிற தீக்ஷிதர் அவர்களின் 8 அவது ஆவரண கிருதியை இப்பொழுது பாடுகிறேன். (ஸ்ரீ கமலாம்பிகே அவ அவ)

29 வது மேளத்தில் ஜன்யமான பூர்ணசந்த்ரிகா ராக கிருதியின் ஸஞ்சாரங்களும் வாக்கேயகாரர்களின் கிருதிகளுக்கு சமமாகவே காணப்படுகிறது. பூர்ண சந்த்ரிகா ராகத்தில் ஓர் அழகான தீக்ஷிதர் கிருதி—(ஶங்கசக்ரகதாபாணிம்).

தீக்ஷிதர் அவர்கள் ஹிந்துஸ்தானி இசையை அநுசரித்துப் பல ராகங்களில் கிருதிகள் செய்துள்ளார். அவற்றில் ஹமீர் ராகம்,

ஹிந்துஸ்தாநி இசையின் “கேதார்” ராகத்தை யொட்டியிருக்கிறது. ஹமீர் ராகத்தில் அமைக்கப்பட்ட இந்த ‘‘பரிமளரங்கநாதம்’’ மாயவரத்துக்கு அருகிலுள்ள திரு இந்தளூரில் எழுந்தருளியிருக்கும் பெருமாள் பேரில் பாடப்பட்டது. (பரிமளரங்கநாதம்).

ஸ்ரீ தீக்ஷிதர் அவர்கள் விவாதி ராகங்களில் செய்திருக்கும் கிருதிகள் மிகவும் ரஞ்சகமான முறையில் அமைந்திருக்கின்றன. அவற்றுள் 30 வது மேளத்தில் (நாகாபரணம்) ஜன்யமான ஸாமந்தா என்ற அபூர்வ ராகத்திலமைந்த கிருதியைப்பாடுகிறேன். இந்த ஸாமந்தாவை ஆதியில் மேளங்களைப்பற்றிக் கூறிய வித்யாரண்யர் முதலியோர் மேளமாகக் கூறியிருக்கிறார்கள். ஸம்பூர்ண ராகமாகச் சொல்லப்பட்டிருந்தாலும், இதில் சில விசேஷப் பிரயோகங்களை சுப்பராம தீக்ஷிதர் சொல்கிறார். அவை: பநிநிஸ்ா, நிபநிநிஸ்ா, மகமபநிஸ்ா, நிஸகபமகரிஸா, ஸ்நிதாப மகமபநிஸ்ா. (விச்வநாதேந ரக்ஷிதோஹம்).

ஸ்ரீ தீக்ஷிதர் அவர்கள் அநேக ராகமாலிகைகள் இயற்றியிருக்கிறார்கள். அவற்றுள் மிக உன்னதமாக அமைந்துள்ள ‘‘சதுர்தச ராகமாலிகை’’ யைப்பாடி இப்பிரதர்சனத்தைப் பூர்த்தி செய்கிறேன். இந்த ராகமாலிகையில் பல்லவியில் 2 ராகங்களும், அநுபல்லவியில் 4 ராகங்களும், சரணத்தில் 8 ராகங்களும் இருக்கின்றன, மஹா வித்வான்களுக்கும், ரஸிக மகா ஜனங்களுக்கும் எனது பிரதர்சனத்தை ஆதரவுடன் கேட்டு ஆசி கூறியதற்கு எனது வினய பூர்வமான அஞ்சலிகளைத் தெரிவித்துக்கொள்றேன் (ஸ்ரீ விச்வநாதம்).

# The Raga Malhar

SHANNO KHURANA

The raga 'Malhār' is associated with the rainy season. It is usually derived as follows:—

मलं हरति इति—मल्हार

That is to say, Malhār is that which removes all impurities. In the rainy season dirt is completely washed away by rain and, therefore, Malhār gives a hint of rain.

The Rāginī is also associated with Lord Krishna. It is said to be an epithet for Krishna. While Malhār removes all physical dirt, Krishna removes all psychological stain or sin. In Mathurā and Brindāban, Malhār, in all its varieties, is sung, throughout the day and night, during the rainy season.

Our mythology tells us that Lord Shiva and his consort, Pārvatī, were the creators of the first six *rāgas*. From Lord Shiva's mouth poured out five *rāgas* while the sixth came from "Giri Mukh" i.e. Pārvatī. These principal *rāgas* were (1) Bhairava, (2) Kaishik, (3) Hindol, (4) Deepak, (5) Shrī and (6) Mēgh. These parent *rāgas*, corresponded to the six seasons of our country i.e. Hēmant, Shishir, Vasant, Grīshma, Varshā and Sharat. The six *rāgas* had five associates each, known as the Rāginis. It means altogether there were thirty-six *rāgas* and *rāginīs*.

Our first introduction to Malhār is, therefore, through the raag Mēgh, whose rāginis, as proved by our ancient treatises, like "Sangeet Makrand" by Nārad, "Sangeet Darpan" by Dāmodar or Hanumān Mat, were (1) Malhari, (2) Dēshkari, (3) Bhupāli, (4) Gurjari and (5) Tanki.

So, it stands to reason, if we accept, that the name Malhār might have come from 'Malhari'. 'Raag Mēgh' was, as it is now, always associated with clouds, rain and thunder.

The Rajasthāni 'Rāgmālā' paintings came into existence round about the 15th-16th Century. The "Nāyaka and Nāyikā Bhēd" were well formed by then. Raag Mēgh, as described by Rajasthani 'Rāgmālā', is as follows. "Mēgh" is dark in complexion. He wears a white dress and a sharp sword adorns his shoulder, "Kininiya, Morchal and Trishul", are held by five beautiful girls. Behind this setting emerge dark clouds with lightning and thunder piercing the ears. There are fountains in the front courtyard. The description goes on to give the mode of the Raag as, "DHA NI SR GM". Time to sing, as given is, the earlier part of the evening. Amongst one of Raag Megha's Ragini is 'Malhāri'. A poem, in the painting, depicts Malhari as follows:

अति सुख दैनी पिक बैनी गौरी पतली सु
जौबन बवैली बिरह तन भारी है ।
बसन मलिन सिंगारु किये दु:खलीन उरका
धरि नीतु मुखज कहारी है ॥
रुदन करत फिरै धीरन उबरे पुनी पिछ गुन
जवन कुं माला कर धारी है ।
धनि, सागम भुवन धैवत, सुर जाति औडव
ध्वनि व बरखा गुनी, 'मलहारी' सुनारी है ॥

Some of the oldest 'Rāgmālā' paintings are preserved by Seth Gopikrishna Kanodia of Calcutta. In Raag Mēgh paintings, Lord Krishna is Mēgh, dark in colour, like the dark clouds. In other words, every artiste, whether it be Nasiruddin of Chanvad (Udaipur 1605) or Ibrahim-adilashah of Bijapur (1580-1627) or Kalpasutra (1550) of Ahmedabad, it was the inventiveness of artists that depicted Raag Megh or Malhari. The theme was always the rainy season.

The mode of the present Megh Malhār is different from the mode given in the above poem. We do have one or two compositions with the note 'Dha' as in vogue earlier, but Megh Malhār, as is prevalent today is as follows:—
RMRS, NP, NS, R, MR, P, RM, RS.

This *rāga* is derived from Kāfī Thāta and has five notes. The use of notes MRP brings Malhār to the fore and the accent on 'R' projects Megh. In Rāgakalpadrumānkura's lines:

( रागकल्पद्रुमाङ्कुरे )

" मल्लार एव मेघः किंचन मृद्दु नि प्रवेशतो भवति ।
रि शमस्य आन्दोलनं इति अत्र भवेत् मेद धीजनन हेतु ॥

There are fourteen types of Malhār. They are :—

(1) Miyan Ki Malhār.
(2) Sur Malhār.
(3) Rāmdāsi Malhār.
(4) Gaur Malhār.
(5) Mēgh Malhār.
(6) Mīrā Kī Malhār.
(7) Charju Kī Malhār.
(8) Chanchalsas Malhār.
(9) Dhulia Malhār.
(10) Roop Manjari Malhār.
(11) Jayant Malhār.
(12) Dēs Malhār.
(13) Nat Malhār.
(14) Gāndhī Malhār.

The last Malhār mentioned is a recent innovation by Shri Kumār Gandharva.

Generally speaking, the notes which define the Malhār-ang are :—RP, PND, NS, or, RP, MPDNS. The practice of using both (flat and sharp) Nishāds (Ti note in Western-music) is also common in most of the Malhār modes. Though they are bound by the time-theory system, like any other *rāga* in Hindustāni music, they being seasonal *rāgas,* are, known as सर्वकालीन (all time) Raagas. In Hindustāni music the nature of any *rāga* is determined by the melodic movement which helps to create and manifest the pleasing and soothing feeling. In Malhār it is the specific quality of nature, the rains, which builds up an environmental mood or temper.

Descriptions of some of the Malhārs will not be out of place here :—

दर्बारी ढंग हौत है मियां की मल्हार

(चंद्रिकासार)

## MIYAN KI MALHAR

A creation of Miyān Tānsēn, the famous singer in the court of Emperor Akbar. This form of Malhār is the most popular. Legend has it, that when Tānsen sang Miyān Kī Malhār, it started raining. Such was its power. The main notes of this raga are, G M R P, MPDNS, S D N P, G M R S. This is the vital tone that determines the true nature of Miyān-Kī-Malhār. Its ' Vādi ' *swara* is the note ' M ' and ' Samvādi ', ' S '. However, there is a difference of opinion sometimes, and the notes established are as ' S ' Vādi and ' P ' Samvadi. The time to sing or play this *rāga* as given in Shastras is midnight, but at all times, in the rainy season.

## SUR MALHAR

निसौ रिमौ पमौ निधौ पनी सानी पमौ रेसौ ।

सूर मल्हार को मांगः सारंगांगेन मण्डितः ॥

' Sur Malhar ' was composed by Surdas, a musician of Gwalior who was in the employ of Emperor Akbar. The usual belief that it was composed by Bhakt Surdas is not correct. The main notes of the Raag are NS, RM, PM, NDP, NS, NP, MR, S. There is another form of Sur Malhar also, in which G is used. Sur Malhar is derived from Kafi Thata, i.e. Kharaharapriya Mela as known in Karnatic Music. The note ' M ' is Vadi and ' S ' is Samvadi. Madhyam is the keynote. Really speaking it is the blending of the raga Madhumad-Sarang and Malhar, which projects Sur Malhar. In order to differentiate it from Sarang, a touch of Dhaivat is accepted.

## RAMDASI MALHAR

Baba Ramdas was a famous singer from Gwallor. It is said that he was also employed by Emperor Akbar.

A combination of Raag Shahana, Gaur, and Malhar, Ramdasi Malhar is very attractive. The leading notes are SRPMGM, PNNS/SD MP DP MG M, P GGMRS. Vadi—M. Samvadi—S. Both sharp and flat Gandhars and Nishads are used.

There are two more types of Ramdasi Malhars. In one of them, only G (flat-MI in Western-music) is used. This form is hardly known. In the second form only G (sharp) is used. This form has been heard only from Ustad Allauddin Khan Sahib of Maihar or his disciples.

हर प्रियाभिधे मेले जातो रागः सुनामकः ।
रामदासी(इ)ति विख्यातः सम्पूर्णो लोकविश्रुतः ।।
मध्यमः सम्मतो वादी संवादी षड्ज ईरितः ।
गानं तस्य समीचीनं वर्षकाले सुनिश्चितम् ।।
गांधारः तीव्र आरोहे अवरोहे कोमलाभिधः ।
अप्रसिद्ध इदं रूपं नूनं रक्तिप्रदायकम् ।।
द्विगांधार प्रयोगः स्याद् अन्यमल्लारभितः स्फुटा ।।
रिमयोरनिपयोश्चापि संगतिः भूरिरक्तिदा ।
सहाना गौड संयोगात् रूपमेतत् विनिर्मितम् ।
धीमता रामदासेनेत्याहुः केचित् विपश्चितः ।।
मतांतरे तु मृदुग एक एवात्र सम्मतः ।
लक्ष्मार्गं अनुल्लंघ्य कुर्यात्तत्र स्वनिर्णयम् ।।

(श्रीमल्लक्ष्य संगीते)

## MIRA MALHAR

Generally believed to be a creation of Mirābāi of Chittor, the *rāga* is a combination of Malhār and Kānada *rāgas*. A very serious mode which bears the leading notes of Malhār in 'Poorvang' and Kanada in 'Uttarang'. Main notes are: PN, D, NS, RDDNP. Vadi note is 'S' and Samvadi 'P'. It is sung in the rainy season or at night.

MR, SR, N, S, G, G, MRP, MP, NDNS, RS, DDN, P, S, DN-P, MP, GM, MP, NP, RM RS.

## CHARJU KA MALHAR

This *rāga* is derived from Kafi Thata. The use of notes 'MR' is prominent in 'Poorvang' and in 'Uttarang' the notes are: SNDP, GR. The mode in general, is like:—

S, MRMP, SNDP, GR, RGS, DPSN, DP, GR, GRGS, MP, NS, RGRS, NS, PNP, SN, DP, GR, RGS.

This is a very uncommon *rāga*. Only one or two compositions are available. The mode of the *rāga* has to be established on the basis of those compositions.

## CHANCHALSAS MALHĀR

Leading notes:—S, RP, MRS, RS, NRS, NPP, MPS, NS, R, GG MR, S, MPS, S, NMP, S, NS, MP, NS, R, NS, PN, MP, RM, SR, S.

## DHULIA MALHAR

This Raag is sung in 'Des-ang'. Leading notes:—

M, RMM, P, PPPN, DNMPS, NS, R, SNDP, MSNDP, M, R, MMP.

## ROOP MANJARI MALHĀR

Rarely to be heard, Roopmanjari Malhar, is also from Kafi Thata. In this, both the Gandhars i.e. sharp and flat, are used. Flat Gandhar (i.e. MI in Western-music) is used very sparingly. Main notes are:

S, MR, P, MGM, R, S, S, NDP, RGSR, MMP, PMNDNP, MP, MGR, SRPMGR, S, NDNP, S, RRMMP, MP, NDNDP, M, GG, S, NDP.

## JAYANT MALHĀR

A rare type of the Malhar family, Jayant Malhar is a beautiful combination of Raaga Jayjaivanti and Malhar. In Karnatic music, Jayjaivanti is known as Dvijavanti. The great composer Muthuswami Dikshitiar had gone to Varanasi, and it was from there that he brought it into Karnatik music. The fusion of both the *rāgas*,

unfolds pleasing and soothing emotion and sustains an everlasting inspiration. The main notes of this Raaga are (P) GMRS, NSDNR, RP, MPDNS, DNP, GMRS, NNS, PR.

## GAUR MALHĀR

मृदु मध्यम तीखै सर्वे संपूरन बिस्तार ।

अल्प निस्वाद लगायके गावत गौड मल्हार

(चंद्रिकासार)

One of the popular Malhars, Gaur Malhar has two forms. One with flat Gandhar which is usually heard from Dhrupad singers, and the other with a sharp Gandhar, sung by Khyal singers. The one with flat Gandhar is considered to belong to Kafi Thata, and the one with a sharp Gandhar, is said to be from Khamaj Thata. 'Vadi Swar' is Madhyama and Samvada, Shadja. All the seven notes are used in this *rāga*. Leading notes used in this raga are:— RGRMGRS, RPMPDS, SDNPMG, MRS.

In the folk music of Rajasthan one comes across a 'Lokrag' by the name of Gund Malhar. The mode is quite different from the Gaur Malhar of our classical music. A number of Jangdas are available. One begins to wonder if the name Gaur Malhar has come from Gund Malhar. Gaur was the ancient name of Bengal. A *rāga* by the name of Gaur was prevalent in that region. It is just possible that Gaur Malhar is the combination of that Raga Gaur and Malhar.

## DES MALHAR

This *rāga* is more or less like *rāga* Des. Only in Tar Saptak flat Gandhar is used. This *rāga* has been heard more from the instrumentalists than from vocalists.

## NAT MALHAR

A combination of *Rāgā* Nat and Malhar, it is a very fascinating *rāga*. SR, RG(M), MRP, NDNS, SDNP, MG, MR, RMR, NSSR, RGM, MRP, DNP, MP.

In some compositions the use of a flat Gandhar is noticeable, but mostly sharp Gandhar is in practice.

## GANDHI MALHAR

Leading notes:—PN, DNS, MRP, MPN, DNS, SDN, MPG, MPDG, MPM, GM G, M-G, MP, MM-RS, GS, PN. DGS, RS, SNDNSS.

## CONCLUSION

It will be clear from this short paper that Malhār is one of the most prominent of Hindustāni *rāgas*. Particularly, in Akbar's time, the *rāga* was so popular that almost every great musician created a type of Malhār in his own name. Even now, the *rāga* is very popular in Hindustāni music and is sung throughout Northern India during the rainy season. The combination of notes, used in this *rāga*, justifies its name. It is indeed a *rāga* that dispels not only the dirt in the material world, but also stains in the human heart.

Malhār is transcendental. It has that divinity, which unifies and transforms all its many mediums. Whether Malhār stands alone with all its dignity and sobriety, joy and pathos, or whether it stands like a shady tree, with many a green branch, it will always be a source of joy to the artists and the listeners.

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# Book Reviews

## SRI MUTHUSWAMY DIKSHITACHARITAM—MAHAKAVYAM—By Dr. V. Raghavan. Published by PUNARVASU, 1, Sri Krishnapuram Street, Madras-600 014. Rs. 30/-

Dr. V. Raghavan's versatality has accomplished many things. Apart from the research field where his magnum opus, Bhoja's 'Sringara Prakasa' has gained him great appreciation from scholars everywhere, he has written many books, small and big, pertaining to Sanskrit literature and the Indian arts of music, dance, theatre etc. He has done innumerable editing works as also translations into Sanskrit from English and Tamil. In every one of his works, none can fail to perceive the extraordinary labours taken by him to glean facts in unbelievable minutiae. He wrote facilely, and his language was adequate, his diction copious and his method of approach modern.

Nearly twenty years back he began his Mahakavya on Muthuswami Dikshitar and during its progress he grew into a sort of identification with the subject. His indefatigable energies for research enabled him to gather more details than were already well-known about that great composer, and enthused him to portray his life with all the characteristics of a Mahakavya. The Acharyaswami of Kamakoti Peetham, Sri Chandrasekharendra Sarasvati, whose inclination towards scholars collecting materials in research of our ancient sciences and arts, has been a source of encouragement to many, felt also Dr. Raghavan's attempt as of possible help in discovering many of the Sthala Puranas. Muthuswami Dikshitar's kritis abounding in such lore, His Holiness' blessings for this work of Dr. Raghavan were easily forthcoming. When the work itself was in its stage of completion, His Holiness hastened to place the hallmark of his approval by conferring the title of 'Kavikokilam' on Raghavan. Now, posthumously, the publication has been ushered into the world, and all praise for his wife and other members of his family for completing the task of producing the volume and presenting it to Rasikas.

Considering the handicap with some in their inability to understand fully the contents in Sanskrit, the introduction in English preceding the text provides, in a concise form, the entire story of the life of the composer without omitting any of the details found in the Sanskrit text. In seventeen Sargas, the kavya is developed and the biographical material gets packed in the pages. The story unfolds with the first Sarga describing the sacred place of Tiruvarur and its famous temple, its expansive tank and the presiding deities of Tyagaraja and His consort Kamalambal. The parentage of Dikshitar is next dwelt upon; Ramaswami Dikshitar, the father, was himself known for his outstanding contribution to Carnatic music through his Tana and Pada Varnas and Ragas, not to speak of his Ashtottara Sata—Raga-Tala-Malika, which included many new ragas unfamiliar to the music world of that period. The father had no progeny for a long time and with prayers to the presiding deity of Vaitheeswaran Koil, he was blessed with three sons and a daughter, of whom Muthuswami was the eldest, and soon bid fair to become a devotee of the Muse gathering into himself not only knowledge of music but Sanskrit and other Sastras with a slant towards creativity in his own chosen art of composition. Joyous at the growing abilities in music of his sons, as the other two brothers Chinnaswami and Baluswami were also showing vital interest in the skill of playing on musical instruments like the violin, the father set out visiting shrines of the South. His advent to the suburbs of Madras brought him the patronage of the Manali Mudaliars, known for their discernment in encouraging deserving artistes. The meeting with Chidambaranatha Yogi, which helped Muthuswami to visit the Northern parts of India, with the result of his acquaintanceship with the Hindustani School of music, left indelible marks of his songs bearing attractive Prayogas of that system. The later visit to Kanchi by Muthuswami himself and his discipleship under one Upanishad Brahmam, led him to get initiated into the Mantra and Tantra Agamas of our land. From a student of classical music, he soon developed into a profound Sadhaka, with the fruitful results of a fund of knowledge displayed in the course of his creative application of it.

The author has not omitted any of the details of Dikshitar's travels from shrine to shrine, his special skill in describing in song after song the attributes of the Gods and Goddesses he had had darshan of, the way in the eight Vibhaktis of the name of the deities

he could weave out some of his kritis, his concentration on the efficacy of planets ruling our lives taking the shape of his Navagraha kritis, his talents in referring to previous musicologists such as Venkatamakhi and Govinda Dikshita, his presentation of the Sahitya couched in the most sonorous of Sanskrit language, his Vilamba style evoking the long-drawn sweetness of musical experience, his unlimited resources for aligning the name of the raga with the word-building of the song, his thoroughness in sensing the values of Sthala legends and incorporating the facts into the descriptions introduced into the kriti – all these and more marked out his genius as a Vaggeyakara of unprecedented power and presentation. The departure from Tiruvarur where he had stayed long with his meditation and Sangita yoga, induced his march into further South like Mathurai and Tirunelveli, only ultimately to arrive at Ettayapuram where his own brother Baluswami was enjoying the patronage of the Raja. Miracles, as usual, gathered round him, hailing him as a Yogisvara, and the entire group of music lovers became aware of his individuality in rendering the kritis. The age was the golden one of the Musical Trinity, and naturally his characteristic style caught the imagination of some of the disciples such as the four brothers Ponnayya, Chinnayya, Vadivelu and Sivanandam, who were responsible for setting to order the Sampradaya for dance recitals in the then very enlightened Thanjavur Court. The way Dikshitar met his end is, no doubt, convincing enough of his merited devotion to the Devi as a Sri Vidya Upasaka for long.

Dr. Raghavan has successfully employed varieties of Sanskrit metres in his versification such as Anushtubh, Arya, Malini, Viyogini, Upajati, Vasanta Tilaka, Swagata and Vamsastha. He has managed to introduce even Tamil and foreign names, without in any way harming the flow of his Sanskrit. Had only Dr. Raghavan attempted more of poetic insight and ensnaring imageries which are a must in any Mahakavya, the volume under review would have been acclaimed a pioneering literary addition to the Sanskrit works of the century.

The Narayanasmriti of His Holiness printed at the opening definitely proves this attempt of Raghavan worthy of his great Guru. The preface by Sri T. L Venkatarama Aiyar, taken though from his All India Radio talk, supplies a very useful purpose in evaluating the book. The footnotes, the table of songs and Ragas

and the Index at the end, show the valuable purpose they would serve to any sustained reader seeking knowledge about the great composer.

K. CHANDRASEKHARAN

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THE WINGED FORM (Aesthetical Essays on Hindustani Rhythm). By Sushil Kumar Saxena. Published by the Sangeet Natak Akademi, Rabindra Bhawan, Ferozeshah Road, New Delhi. Rs. 35.00.

The term 'aesthetics' gained currency—roughly in the sense which it still has today—only in the eighteenth century, when A. G. Baumgarten took it for the title of his 'Aesthetica' (Frankfurt, 1750). Etymologically, the term is used primarily with reference to sensibility and emotions, but also to refer to perception and certain other concepts. However, art has to do with reason and judgement also within the discipline called 'aesthetics'.

As for musical aesthetics, it has from the earliest times developed independently. Music has always been regarded as a separate form of art with its characteristic properties and characteristic problems; consequently, musical aesthetics has to a certain extent developed in isolation. In the Western countries, the literature on musical aesthetics has now grown to massive proportions.

In contemporary India no sustained and systematic study of the aesthetics of music has been attempted so far and the present collection of essays on Hindustani rhythm in the light of modern aesthetics by Dr. Sushil Kumar Saxena is to be welcomed as a precursor for more studies of this nature. This is an uncharted area and the author is perhaps the only scholar who has applied his mind in this direction. He is a creative writer in this field and his essays on aesthetical subjects have appeared in journals in many countries. Some of the articles included in the present book were originally published in the 'Sangeet Natak' and the Akademi has done a service to Hindustani music by undertaking to publish all the essays of the author in one compilation.

Dr. Saxena is also a comptetent student of tablā rhythm and this is reflected on every page of the book. After the opening chapter on 'Aesthetic Theory and Hindustani Rhythm', the author discusses rhythm in the light of the aesthetical theory of Benedetto Croce, the Italian philosopher. Croce's view is that artistic expression, or the real making of a work of art, is a purely internal happening. Michelangelo said "one paints, not with the hands, but with the brain." Dr. Saxena says that our rhythm supports Croce's view to a large extent, if not entirely. Both in the playing and enjoying of rhythm one's ability to follow it with the mind makes the response really intelligent.

'Laya' is a difficult term to define. It is superior to rhythm and in Hindustani music it permeates good ālāpa as in the case of Nāgasvaram music in South India. The author has explained at length the concept of Layakāri which stands for the execution of rhythm variations and pattern of all kinds. The large number of Hindustani terms used in this connection like *quayem*, *andāz*, *tamīz tarāsh* and *halqua* have been explained in English.

The chapter on the phenomenon of *Sama* in Hindustani music makes interesting reading. *Sama* is usually understood as the first or focal beat of a rhythm cycle but it may appear in endless patterns during a concert, for example. How it acts as a determinent of musical structure is explained in detail in chapter 8.

The book is rounded off with a chapter on the role of rhythm in Kathak dance which leans heavily on the emphatic strokes of the dancer's feet. The points discussed by the author are illustrated by an analysis of the concerned *parans*.

The author makes no secret of the fact that some of the points he has tried to explain may seem unclear to the reader. He has, therefore, in his postscript indicated the lines which a systematic study of aesthetics of Hindustani rhythm could take.

The printing and get-up of the book are excellent.

T. S. PARTHASARATHY

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TEVARAP-PANN-ISAI: Edited by Dr. S. Ramanathan. Published by the Kalaimagal Isai Kalluri, 66, Telisinga Perumal Koil Street, Madras-600 005. Rs. 3-00.

AYCHIYAR KURAVAI SONGS FROM THE SILAPPADHIKARAM: Musical setting and analytical introduction by Dr. S. Ramanathan. Published by the same publishers Re. 1.

Dr. S. Ramanathan is not only a distinguished vocalist in his own right but a musicologist of high calibre as well. He is well-versed in musical theory as expounded in Sanskrit treatises as well as in Tamil works and their commentaries. His publications always bear the imprint of dispassionate research based on original sources and his conclusions are reliable and acceptable. His editions of the kritis of Tyagaraja and Syama Sastri with notation and his other works like the Nandanar Charitram and Kavadichindu are books to be treasured by students and music lovers.

His active participation in the *Pann* research conferences has enabled him to make an intensive study of Tamil *panns* and their equivalent *ragas* in Karnatic music and also to get at the authentic versions of the Tevaram hymns. He has now placed before the public 37 representative songs of the three *samayacharyas* viz. Sambandhar, Appar and Sundarar, 32 with notation to be sung with *tala* and five to be sung as *suddhangam*. The *panns* as well as the corresponding *ragas* have been indicated for each song. The unique feature in the publications of this author is the illuminating foreword he writes about the contents in each volume.

The five Aychiyar Kuravai songs composed by Ilango Adigal and included in his Silappadhikaram were, according to him, sung by the cowherd-women at Madurai when they performed the dance called the 'Kuravaikkuttu'. When the Pandyan king pronounced a death sentence on the innocent Kovalan, the women, with whom Kannagi was staying, noticed bad omens and began to pray to Lord Krishna to avert the danger. The form of prayer is known as the 'Kuravaikkuttu'. It was a peculiar form of dance wherein either seven or nine women engaged each joining her hands to those of

another. It was not a mere dumb show for the women engaged in this dance and they also sang in praise of the Lord. The lyrics composed by Ilango Adigal for this dance rank among the best in the Tamil language as compared to the distressingly inferior songs which are popular in the dance field today.

Ilango Adigal has mentioned only the *Mullaippann* (*Mohanam*) as one of the ragas figuring in the songs but applying the modal shift method, Ramanathan has inferred that the other *ragas* should be Madhyamavati, Hindolam, Suddha Saveri and Suddha Dhanyasi. He has accordingly written suitable music for the verses. His 20 page Tamil introduction to the Aychiyar Kuravai is a model for any research article. An elegant English translation of the songs by Mr. R. Rangachari (R R.) has also been included.

T. S. PARTHASARATHY

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GITA MALA (Part 3) By Ambujam Krishna. Copies from Kalaimagal Office, Mylapore, Madras, Higginbothams, Mount Road, Madras and The Little Flower Company, T. Nagar, Madras. Rs. 9.

In the 18th and 19th centuries music composition in South India may be said to have reached its peak; for it was during this period that composers like Tyagaraja, Dikshitar, Syama Sastri, Swati Tirunal, Gopalakrishna Bharati, Ghanam Krishna Iyer, Pallavi Gopala Iyer, Subbaraya Sastri, Ramalinga Swami and Annamalai Reddiar literally flooded the land with their innumerable compositions in Telugu, Sanskrit and Tamil. One might well wonder whether music composing had not reached its saturation point during this period. Nevertheless, in the 20th century the field seems as fertile as ever. Kotisvara Iyer, Papanasam Sivan, Mayuram Viswanatha Sastri and others have some excellent compositions to their credit.

In the case of the above composers both the words and the music were composed by one and the same person. Some others have also emerged whose lyrics have been set to music by others. Smt. Ambujam Krishna has now brought out the third volume of

of her Gita Mala. The first volume was published more than 15 years ago edited by Prof. V. V. Sathakopan. The second volume was set to music by Sri Musiri Subrahmanya Iyer and Sri Semmangudi Srinivasa Iyer.

Ambujam Krishna is steeped in the Divya Prabandham of the Alvars and her erudition is reflected in many of her pieces. Sri K. V. Jagannathan, who has written an appreciative Foreword, points out that the composer is transformed into a *Gopi* when she sings in praise of the child Krishna. Some of her songs are brimful with poetry. She sings " The peacocks dance in ecstasy on seeing Krishna who reminds them of the dark waterladen cloud." She says that her fingers ache to soothe His tender body when He is beaten for stealing butter in other homes. She beseeches Krishna to dwell in her heart which is like a lotus (*ambujam*); incidentally she sometimes uses this as her signature.

Like Tyagaraja who asks " Of course, Valmiki and others have sung about Rama but can that quench my desire ? ", she asks rhetorically " Many have sung about the Lord ; but is there a limit to His divine qualities? Are the words adequate ? "

Like Svati Tirunal she has composed in a number of languages like Tamil, Telugu, Kannada and Hindi. It is to be commended that the text of these songs have been printed in the respective scripts.

I was given the previlege of setting to music the first 25 songs in this volume. Vidwan T. N. Seshagopalan has set the tunes for the remaining ones.

Rakti ragas like Huseni, Ritigaula, Athana, Sahana and Surati, melakarta ragas like Nitimati, Vakulabharanam, Kokilapriya and some rare ragas like Amrtavahini and Kalyanavasantam figure in this work.

The get up of the book is excellent.

It is hoped that the work will be received with favour by musicians, students and teachers alike.

S. RAMANATHAN

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